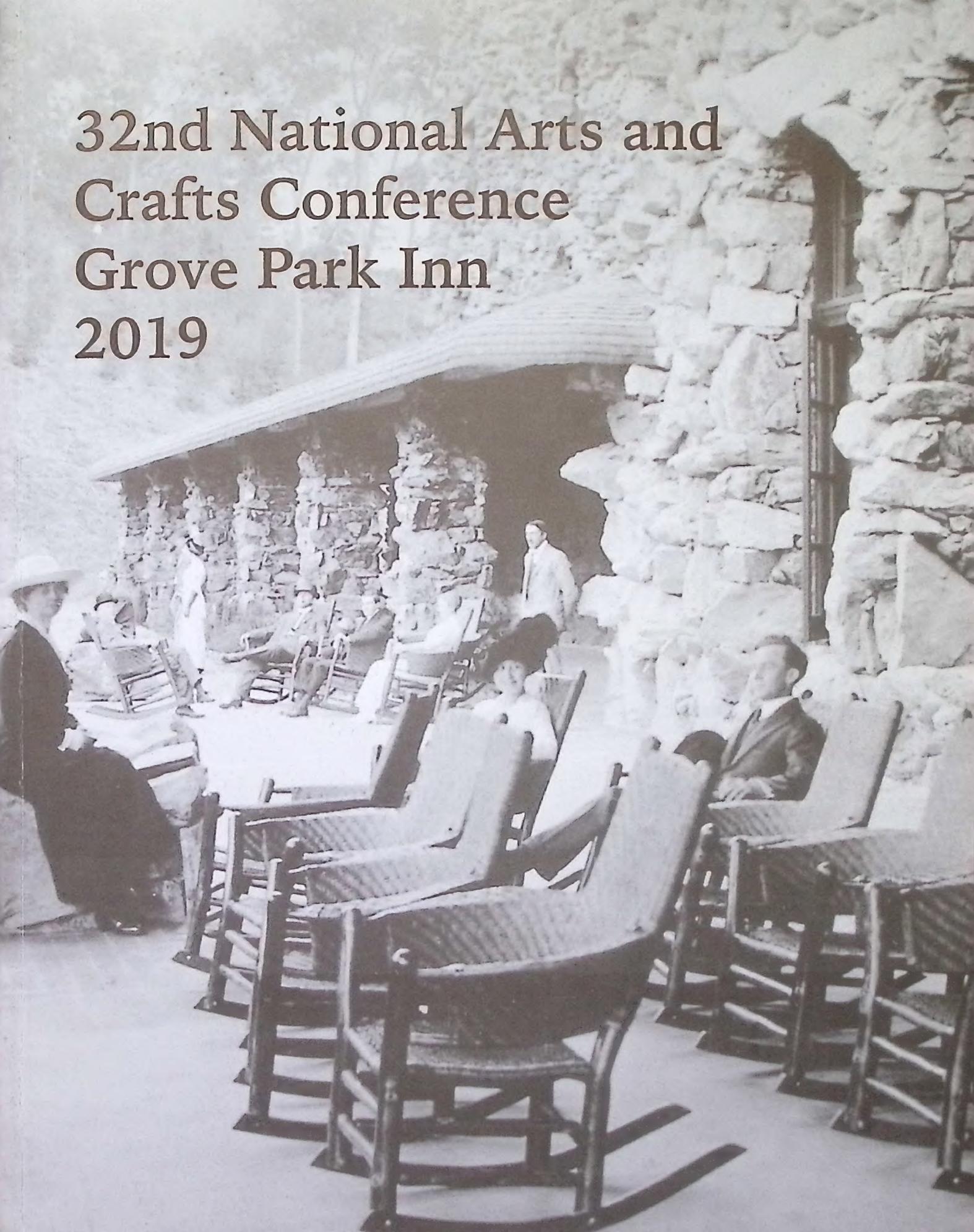


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Seminars:

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Welcome to the 32nd National Arts and Crafts Conference

– Bruce Johnson, Director

I do not think I am alone in admitting that in 1988, when the Arts and Crafts revival was in its infancy, I never expected that we would be gathering here at the Grove Park Inn for the thirty-second time. For me, that first year was inspired solely by my desire to share what I had discovered soon after my move to Asheville: an iconic Arts and Crafts landmark with the capability to host a three-day educational conference and show.

As a former teacher, I had immediately envisioned the Grove Park Inn as a gigantic classroom intended for those of us with a growing passion for the Arts and Crafts movement. That first year three hundred novices sat and listened to seven seminar speakers and walked in amazement through the booths of thirty antiques dealers, for never before had this many Arts and Crafts antiques been assembled in one room.

Our thirst

for knowledge could not be satisfied in just one weekend, so we returned a second time, then a third. Each year I sought to enhance our education about all facets of the Arts and Crafts movement, adding walking tours of the Grove Park Inn and the adjacent Biltmore Industries, offering architectural tours organized by the Preservation Society, asking exhibitors and collectors to lead daily small group discussions, placing education display cases in the Great Hall, and recruiting craftspeople to present demonstrations and to teach hands-on workshops.

Through the years we have survived three recessions, two sales of the Grove Park Inn, a rare Southern blizzard, and a rising interest in Mid-Century Modern. In those early years I could rely on the print media to provide coverage of the Arts and Crafts Conference, but once Arts and Crafts was no longer 'trendy,' we had to become more self-reliant. Today we

have two websites, ArtsCraftsConference.com and ArtsAndCraftsCollector.com, and a Facebook page to disseminate information about Arts and Crafts events.

And still we journey to the Grove Park Inn each February, anxious to catch up with old friends and make new ones, and to continue to add to our knowledge about those objects we love to live with in our homes and offices. This weekend I hope you will take advantage of all the opportunities awaiting you, from the demonstrations and the discussion groups throughout the hotel to the seminars, walking tours, and displays.

Not to be overlooked, please take advantage of the more than one hundred experts in various fields who will be in their booths this weekend. Don't be content to simply browse their booths and survey their carefully arranged displays. Introduce yourself, then ask questions about what they have, what makes

one example more significant than the others, how it is marked, and so forth, for chances are they know more about their specialties than most authors.

Finally, I want to thank you for your continued support of the Arts and Crafts Conference and the revival of the Arts and Crafts philosophy of quality hand-craftsmanship inspired by Nature. All of our preparations would have been for naught had you not made the commitment and the sacrifice to be here this weekend. Thank you!

– Bruce

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Friday Schedule

9:00-10:00am	10:00-11:00am	11:00-Noon	Noon-1:00pm	1:00-2:00pm	2:00-3:00pm
Grove Park Inn Walking Tour (p.18)	Grove Park Inn Walking Tour (p.18) Biltmore Industries Walking Tour (p.16)	Small Group Discussions (p. 32)	Grove Park Inn Walking Tour (p.18) <i>Lunch Options on page 74.</i>	Grove Park Inn Walking Tour (p.18)	Grove Park Inn Walking Tour (p.18)

Pre-Conference Workshops:

Pre-registration was required for all workshops. Please check with the staff at the Arts & Crafts Registration Desk (not the instructor!) for any last-minute openings. See page 75.

Coppersmithing with Frank Glapa
8:00am-11:00am Laurel F/G, Sammons Wing

Arts & Crafts Printmaking with Laura Wilder
8:00-11:00am Dogwood Room, Sammons Wing

Arts & Crafts Embroidery with Natalie Richards
8:00am-11:00am Laurel Room H/J, Sammons Wing

Jewelry Making with Ron VanOstrand (Friday only)
8:00am-11:00am Rhododendrum Room K/L, Sammons Wing

Conference Shows:

Arts & Crafts Antiques Show
8th floor, Vanderbilt Wing (p. 76)

Contemporary Crafts firms Show
8th floor, Vanderbilt Wing (p. 78)

Books, Magazines & More Show
8th & 10th floors, Vanderbilt Wing (p. 80)

Silent Auction:
8th floor atrium, Vanderbilt Wing (p. 12)

Demonstrations:
Taft Room, Vanderbilt Wing (p. 24)

Important Information For You

Your name badge is your entry pass to all conference events. Wear it proudly -- or be turned away!

The line for all shows each day will form near the glass elevator on the 10th floor. No one entering the 8th floor from any other direction will be allowed in until everyone in line has entered.

All events start on time. If you are late, please enter quietly -- and don't let the door slam.

Cell phones should be on 'Silent' all weekend. Cell phone conversations should be held in private areas.

No flash photography is permitted during the seminars. Ask for the exhibitor's permission before photographing any booth.

Dining reservations are recommended for dinner at the hotel (pg. 74).

No antiques may be brought into the show.

Any item leaving any show area must have a receipt.

For safety reasons, strollers are not allowed in the show. You may leave them inside the Ticket Booth.

Sunday shuttle busses to the airport leave on time. Allow two hours between hotel departure and your flight. Cabs should be ordered in advance at the bell stand.

If you are staying someplace other than the GPI and have made an advance Airport Shuttle Bus reservation, bring your bags to the GPI bell stand on Sunday. The bus only leaves from the GPI front door.

Checkout has been extended to 12:30pm on Sunday, but to avoid lines we suggest checking out prior to the morning seminars. The bellstand will store your bags for you.

Bus tour tables are near the A & C Registration Desk.

Friday Schedule

3:00-4:00pm	5:00-6:00pm	6:00-7:00pm	7:00-8:00pm	8:00-9:00pm	9:00-10:00pm
Grove Park Inn Walking Tour (p.18)	Book Club Dogwood Rm. 4:30-5:30 Sammons (p. 22)	Dinner Options <i>Listed on page 74.</i>			
Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76) Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)	Desert Social Hour: Presidents Lounge, Sammons Wing 6:30 - 8:00pm	Seminar: <i>If Jewels Could Talk: Stories to Share with Friends</i> by Rosalie Berberian Heritage Ballroom Sammons Wing (p. 26)	Seminar: <i>Gustav Stickley The Branded Years, 1912-1916</i> by Stewart Crick Heritage Ballroom Sammons Wing (p. 26)		

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Silent Auction to Benefit Research

You can play an important role in furthering your own education and ensuring the future of the Arts & Crafts revival by placing your bids on the items on display in the 8th floor Vanderbilt Wing Atrium. Proceeds from the auction will benefit the non-profit Arts & Crafts Research Fund, which makes annual grants to assist individuals researching Arts & Crafts topics. Information on the application process is available at Arts-CraftsConference.com.

Location: 8th Floor Atrium, Vanderbilt Wing

Drop-Off: Thursday 8:00am - 6:00pm
 Friday 8:00am - 11:00am

Bidding: Friday 1:00pm - 6:00pm
 Saturday Noon - 6:00pm

Pick-Up: Sunday 11:00am - 2:00pm



A large, horizontal photograph of a window treatment featuring a repeating pattern of stylized, leaf-like shapes in shades of green, blue, and yellow. In the lower right foreground, a stack of books and a small, round, reddish-brown object, possibly a vase or a bowl, are visible on a dark surface.

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Biltmore Industries: Stepping Back in Time

by Bruce Johnson

Asheville's reputation as the Arts and Crafts capital of the South is due in no small part to the influence of Biltmore Industries. The original Biltmore Estate Industries was formed in 1905 by two young graduates of the Moody Bible Institute – Eleanor Park Vance (1869-1954) and Charlotte Louise Yale (1870-1958) – and financially supported by Edith and George Vanderbilt.

An accomplished woodcarver, Eleanor Vance began teaching the young boys who lived in Biltmore Village near Vanderbilt's sprawling estate south of Asheville how to carve walnut bowls and picture frames in the Arts and Crafts style and philosophy.

While many crafts were taught in those early years, the hand weaving of fine cloth, woodworking, and wood carving proved the most popular. Edith Vanderbilt took a special interest in the possibilities presented by the weaving of homespun fabric for men's suits and women's dresses, even arranging for Yale and Vance to travel to Scotland to learn even more about looms and the art of weaving quality homespun cloth from wool. Under the leadership of Yale and Vance, and with the benevolent guidance of Edith Vanderbilt, Biltmore Estate Industries soon established a reputation for quality

Free Daily Walking Tours:
The Biltmore Industries Museum
Friday 10:00am - 11:00am
Saturday 3:00pm - 4:00pm
Sunday 1:00pm - 2:00pm

craftsmanship of both woodworking and homespun cloth across the country.

After the departure of Vance and Yale, plus the unexpected death of her husband, Edith Vanderbilt decided in 1917 to sell the Arts and Crafts enterprise. Only after assuring Edith Vanderbilt that he would "continue its

educational features and develop the arts as it was commercial" did she consent to sell Biltmore Estate Industries to Frederick L. Seely, president of the Grove Park Inn. He shortened the name and moved the woodworkers and weavers onto the resort in a series of Arts and Crafts buildings.

Tucked away amid towering pine trees just a few yards from the north side of the Grove Park Inn, Biltmore Industries is a testament to the permanence of the Arts and Crafts movement. Here since 1917, it still remains a popular and highly successful Arts and Crafts enterprise.

(Please turn to page 48.)



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Grove Park Inn Walking Tours

Having been built on the side of a mountain with the main level being on the tenth floor, it is no wonder guests sometimes get confused.

Add to that more than 106 years of history and a guest list that includes Presidents Coolidge, Hoover, Roosevelt, Eisenhower, Bush, Clinton and Obama, as well as Thomas Edison, Henry Ford, Eleanor Roosevelt, and scores more and you can understand why we offer historic walking tours at the beginning of this weekend's conference.

Many guests who come to the Grove Park Inn often leave without discovering the hidden history of this fascinating hotel. Fortunately, Sue Angell, an Omni-Grove Park Inn employee who loves to share with us her knowledge of the hotel, has been leading historical walking tours for

Friday: North Fireplace

9:00am - 9:45am
10:00am - 10:45am
Noon - 12:45pm
1:00pm - 1:45pm
2:00pm - 2:45pm
3:00pm - 3:45pm

the Arts and Crafts Conference for several years now and knows about its Arts & Crafts heritage.

After meeting at the north fireplace in the Great Hall, Sue will take you on an informative journey through the Grove Park Inn and back in time. You will learn what happened to the original rock pillars, the Roycroft chandeliers, and the Heywood-Wakefeld wicker rockers in the Great Hall.

Sue will also take you to the Palm Court, the hotel's second lobby most people never see. Along the way you'll discover why the elevators are hidden inside the fireplaces, learn what happened to the original Arts & Crafts stencils, and see where F. Scott Fitzgerald lived – and nearly died.

Autographed copies of Bruce Johnson's *Tales of the Grove Park Inn* are available in the 8th floor Books Show, along with his novel, *An Unexpected Guest*, which will take you on your own private tour of the Grove Park Inn. The action all takes place on the night of August 27, 1918 – and will leave you wondering even more about the Inn's most famous ghostly guest – The Pink Lady – and her regular appearances here.

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Artwork Evoking the Feeling of Yesteryear

ARTIST SPOTLIGHT: JULIE LEIDEL

At the center of the Arts & Crafts Movement was the principal that the head, heart, and hand should work as one. Colorado artist Julie Leidel carries on these traditions with her period style artwork. In 2016, she was accepted as a Roycroft Renaissance Artisan, continuing to honor the values and mindset set forth by Elbert Hubbard and The Roycrofters from East Aurora, NY in 1895.

Painting with either acrylic or gouache, Julie's artwork features over 55 mottos and motifs of the Arts & Crafts Movement. Craftsman-style quarter-sawn oak frames (many made by her husband, Brian Leidel) complement her artwork. Much of her Colorado work is inspired by the WPA & National Park poster era. Julie captures the essence of memory with over 56 gouache paintings from all over Colorado.

Julie was chosen as the featured artist in American Bungalow Magazine in 2016 and for the Colorado Tourism Guide in 2017. She's also a member of the Evergreen Artists Association, Foothills Art Center, and the Colorado Arts & Crafts Society.

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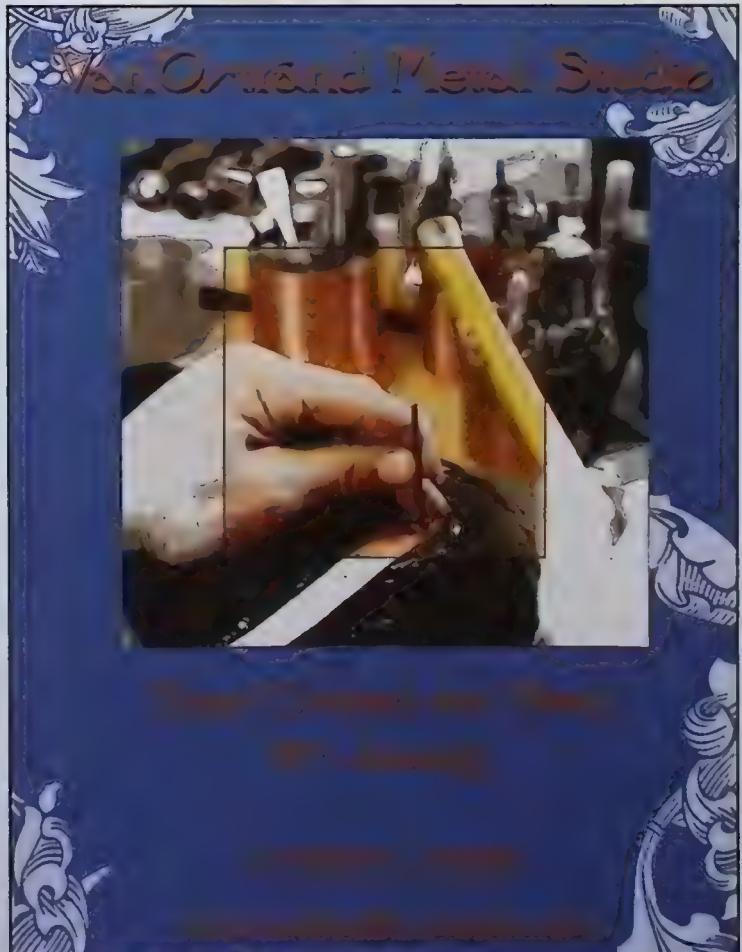
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Preservation Society Hosts Historic Homes Tours

Saturday 1:00 - 5:00pm

Sunday 12:30 - 5:00pm

(Please board 15 minutes in advance
at the Sammons Wing entrance.)

The Preservation Society of Asheville is pleased to offer five unique historic homes for this year's Arts & Crafts Conference house tour.

Advance reservations are required, since seating is limited. Spaces were filled on a first-come, first-served basis. To check on the availability of seats on either tour and to confirm your registration, please stop by the Preservation Society's information table near the Arts & Crafts Registration Desk in the Sammons Wing.

The Sunday tour is the same as the one on Saturday. The cost of the tour is \$35 per person. All proceeds go to the Preservation Society to fund their efforts to protect and preserve Asheville and Buncombe County's architectural heritage.

All of the homes are located in Norwood Park, nestled at the base of Sunset Mountain. Included in this year's tour is a house built by E.W. Grove's engineer, who incorporated broken roof tiles from the Grove Park Inn into the construction of the house.

The tour will include on-bus guides who will point out key buildings in Asheville's architectural history, as well as docents to answer questions in the homes to be toured. Participants should be able to walk



up to three city blocks and negotiate stairs and public walkways.

Tickets will be held for pickup at the Society's tour table. Please pickup reserved tickets at least thirty minutes before your scheduled tour.

Please dress appropriately for the weather and wear comfortable shoes, for some walking may be required between the bus and each stop.



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Book Club To Meet

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Saturday Evening
Girls Club
by Jane Healey

Saturday 3:00 - 4:00pm

The Electrifying Fall
of Rainbow City
by Margaret Creighton

Four young immigrant women in early 1900's Boston form a social pottery-making group to escape their hectic home lives. The friends will face family tradition clashes, matters of the heart, career struggles, and cultural prejudice. But through the strength of their bond – forged through this group – they draw strength and courage of their own to transform their stories of immigration into their American dream.

Led by 32-year attendee Pat Bartinique, our Book Club discussions continue to increase in popularity. Feel free to drop in even if you did not have a chance to finish (or start?) either of our books. Each of our discussions will take place in the Sammons Wing Dogwood Room (see map on page 88).

In 1901 the city of Buffalo hosted the Pan American Exposition, showcasing America's finest products and innovations intended to attract thousands of tourists. Promoters thought this event would be larger and brighter than any show previously held, but instead the 1901 World's Fair brought tragedy and scandals galore, as it was marred by the assassination of President William McKinley.

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Daily Arts & Crafts Demonstrations

Pegs, Corbels & Tenons: Arts and Crafts Furniture Details

by David Van Epps

Taft Room 8th Floor, Vanderbilt Wing

David has been a collector and builder of Arts & Crafts furniture for more than fifty years. While he has built a great many pieces in the styles of several of the Arts & Craft masters, his particular passion, both in his



collection and in the shop, is the furniture of Charles Limbert, especially his inlaid Ebon-Oak line.

Each twenty minute demonstration will illustrate trim features characteristic of Arts & Crafts furniture. He will point out those that are unique to one of the recognized masters of the period. Photos and knock-down samples will be used to illustrate the demonstrated features. Successive sessions will be devoted to different features, allowing participants to learn something new each time. There will be time in for your questions and discussion of your own special interests.

Friday	2:00pm	3:30pm
Saturday	2:00pm	3:30pm
Sunday	1:00pm	2:30pm

David A. Van Epps Northwoods Restorations
5930 County Route 24 Canton, NY 13617
(315) 854-4603 davanepps@gmail.com

Tips for Framing: Art, Textiles & More

by Jennifer Pearson of Frugal Framers

Taft Room 8th Floor, Vanderbilt Wing

When considering what materials to use for framing your prized possessions, it's important to consider the type of framing and matting materials. You also want to make sure all the dimensions are right for securing your art in place, and properly framing your piece in a visually pleasing manner.



Frugal Framer has been framing art, memorabilia, and their customers' unique artifacts since 1975. Jennifer and David Pearson, longtime conference attendees, will bring their expertise to the conference as she presents and discusses framing techniques for antique prints, fine art, and works on canvas in their twenty minute demonstrations.

Friday	2:30pm	4:00pm
Saturday	1:30pm	4:00pm
Sunday	12:30pm	2:00pm

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Four pieces of hand-painted pottery are displayed against a dark background. From left to right: a tall, slender green vase; a shorter, squat green vessel with a textured surface; a tall, slender green vase with a flared base; and a small, round orange vessel with a textured surface.

A block print illustration of a landscape at sunset. The sky is filled with warm, orange and yellow hues. In the foreground, there's a dark silhouette of a tree and a fence. The middle ground shows a body of water with ripples, and the background features a distant shoreline under a colorful sky.

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Friday Seminars:
Heritage Ballroom
8:00pm

*If Jewels Could Talk:
Stories to Share
With Friends*

- Rosalie Berberian

9:00pm
Heritage Ballroom

*Gustav Stickley:
The Branded Years,
1912 - 1916*

- Stewart Crick

Following an academic career in research, Rosalie Berberian turned her full attention to the Arts & Crafts movement. Her hobby had been collecting art pottery, so her universe of interest evolved as she researched other aspects of the movement, culminating in studying, teaching and lecturing on the craft of the artist-metalsmiths. She is now recognized as a foremost authority on the silver, jewelry, and art-enamels created by the nation's most talented metalsmiths of the early 20th century. She was presented the Lifetime Achievement Award by the National Conference of Arts & Crafts in 2008 for her pioneering work in the silver and jewelry of the period. Her new book, *Creating Beauty: Jewelry and Enamels of the American Arts & Crafts Movement*, reveals the lives and art of the leading craftsmen of the American Arts & Crafts movement along with stunning photographs of jewelry and art-enamel work in this comprehensive study.



Stewart "Stu" Crick is a contemporary Arts & Crafts furniture maker, writer, researcher, and blogger. His furniture has been featured in several magazines, including *American Bungalow*, *Cottages and Bungalows*, *Arts & Crafts Homes*, *Style 1900*, *American Woodworker*, *Woodcraft*, and *Fine Woodworking*, and he has appeared on ABC's *Good Morning America* as a furniture consultant. His unique designs have placed in several juried shows including the Philadelphia International Furniture Show, and Fine Furnishings' Providence Show where he received the Best in Show award for Traditional Body of Work. His furniture resides in several private collections and the Omni Grove Park Inn, and has been featured in Bruce Johnson's book *Arts & Crafts Furniture of the Grove Park Inn*. Recently, Stu's focus has been on researching Gustav Stickley's Washington, DC, retail store and writing a book about building contemporary Arts & Crafts furniture.





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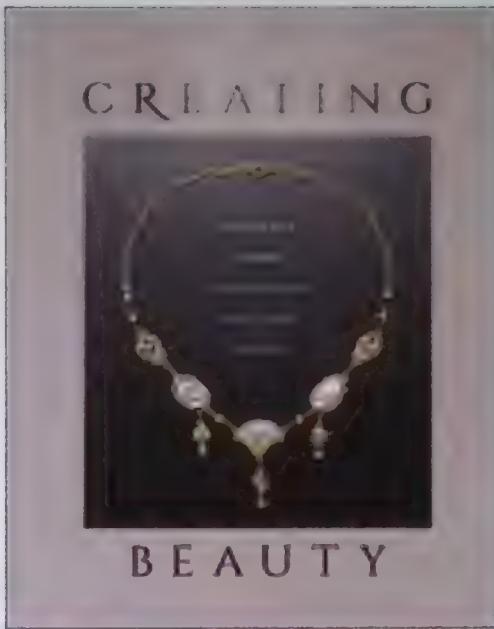
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Author Signed Books Available

The Arts and Crafts movement evolved out of books written by John Ruskin and William Morris, and today books continue to be an essential tool for Arts and Crafts collectors. This weekend you will be able to find books penned by some of our exhibitors, as well as a tremendous selection of books in The Parchment Press booth on the eighth floor.

Some of these books were written by our conference attendees who will be stopping by the The Parchment Press booth to autograph copies. Conference speaker Rosalie Berberian will be signing her new book, *Creating Beauty: Jewelry and Enamels of the American Arts & Crafts Movement*. Mike and Je' McCracken will be signing their book, *Oscar Onken and The Shop of the Crafters at Cincinnati*, and Mike McCracken will be signing his book, *The Manufacture of Arts &*



Rosalie Berberian's new book "Creating Beauty: Jewelry and Enamels of the American Arts & Crafts Movement"

Crafts Furniture by Gustav Stickley, and answering questions about Gustav Stickley's manufacturing techniques and finishes. Jill Thomas-Clark also will be signing her recently updated book, *The Arts and Crafts Furniture of J.M. Young & Sons*. Signing times for these and other books will be posted at The Parchment Press booth.

Other Arts and Crafts books, some autographed, will be available in the booths of Two Red Roses, the Gamble House Bookstore, Knock On Wood Publications (Bruce Johnson), Clinker Press, and others. The majority of these books enjoyed only small press runs. Others may represent the last few remaining copies, and may not be readily available anywhere but here. They not only

will enable you to appreciate the items you collect to a greater degree, but also make special gifts for your Arts and Crafts friends back home.

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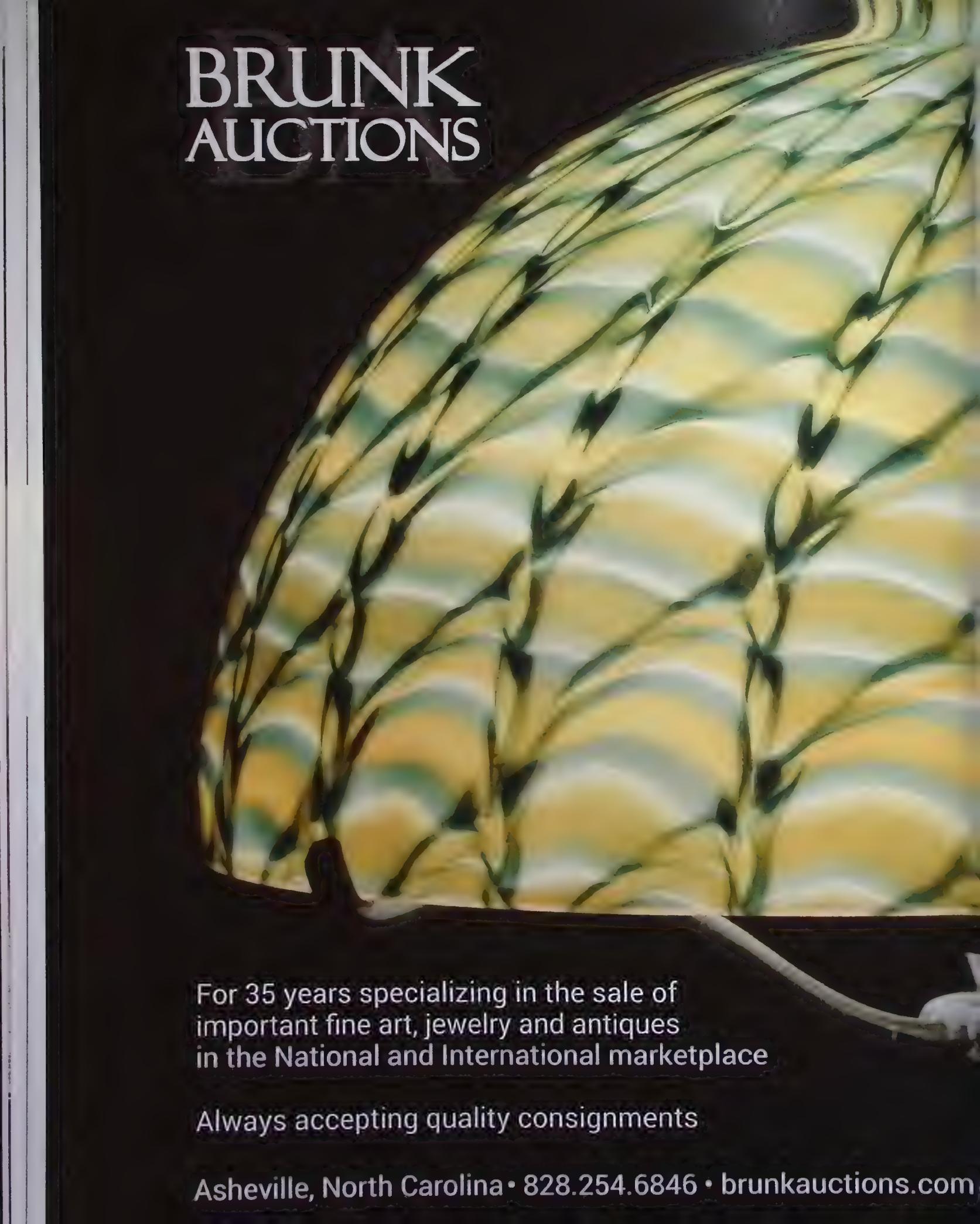
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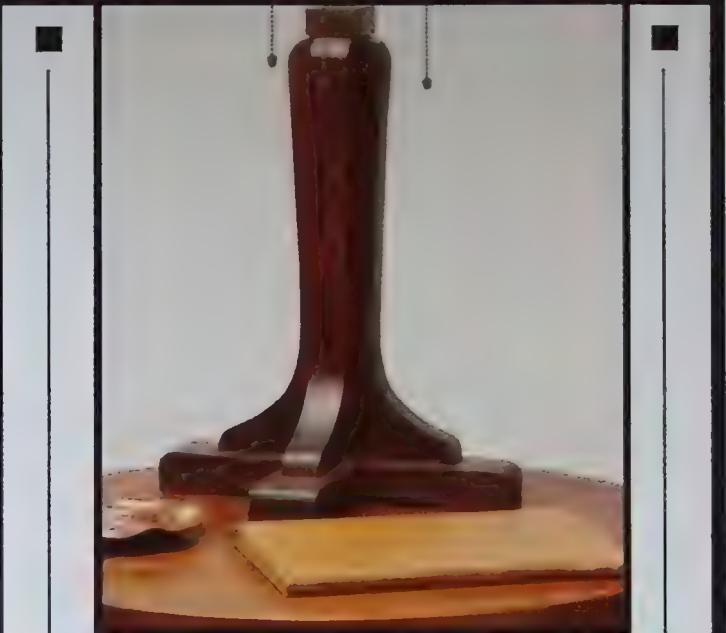
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Daily Small Group Discussions

Among the most popular aspects of this conference are our daily Small Group Discussions, which provide us with the opportunity to sit down with other Arts & Crafts enthusiasts who share our passions and our interests. We purposely schedule several of these simultaneously to keep the numbers small so that the discussions are personal and lively. The meeting rooms are also small, so arrive early -- and have a second choice ready, if needed. Our wonderful discussion leaders are volunteers, not seminar presenters, so they will ask you to share your experiences and your opinions. The hotel map is on page 88.

Friday 11:00am-Noon

Art Pottery: How Do I Get Started?
with Christine Boone and Patti Bourgeois of the AAPA.

Skyline Room A (Sammons Wing)

What's the 'Art' in Arts & Crafts?
with Steve Thomas.
Skyline Room B (Sammons Wing)

**Fakes, Forgeries & Repairs:
How Do I Spot Them?**
with N. Gordon Gray.
Presidents Lounge (Sammons)

Kalo and More: What Should I Know About Collecting Silver?
with John Walcher and Michael Hingston.
Heritage Ballroom A (Sammons)

**The Arts and Crafts Movement:
What Movement?** with Andre Chaves and Dianne Ayres.
Heritage Ballroom C (Sammons)

**The Online Marketplace:
What's Your Experience?**
with Michael Lehr.
Rhododendron Room - M/N

Saturday 4:30-5:30pm

Is that a Craftsman House?
with Ray Stubblebine, author.
Skyline Room A (Sammons Wing)

**The Arts & Crafts Movement:
Philosophy or Propaganda?**
with Pat Bartinique, author.
Skyline Room B (Sammons Wing)

Furniture 101 - A Walking Tour of the Grove Park Inn's Collection
with Jill Thomas-Clark. Starts outside the Blue Ridge Dining Room (10th floor, Vanderbilt Wing)

Collecting Roycroft
with David Kornacki.
Roosevelt Room - K (Vanderbilt)

Why Does the Arts & Crafts Movement Need John Ruskin?
with James Spates, speaker.
Roosevelt Room - L (Vanderbilt)

**Arts & Crafts Textiles:
Is Using Them Abusing them?**
with Paul Freeman.
Wilson Room - O (Vanderbilt)

Your Historic House: Do You Need an Architect? with Randy Crawford and Will Evans.
Wilson Room - P (Vanderbilt)

Sunday 12:30-1:30pm

Remuddling, Remodeling or Restoration?

with Norman Blankenship.
Skyline Room A (Sammons Wing)

Native Plants and the Arts and Crafts Landscape with Rick Taylor.
Skyline Room B (Sammons Wing)

**The Arts and Crafts Time Period:
What Were People Reading?**
with Pat Bartinique.
Wilson Room - O (Vanderbilt)

Problems - and Solutions - In Restoring Your Old House
with Gary Haynes & Jim McCord.
Wilson Room - P (Vanderbilt Wing)

**Gustav's Later Furniture:
How Does it Rate?**
with Stewart Crick, speaker.
Roosevelt Room - K (Vanderbilt Wing)

**Should I Insure My Collection?
If So, How Do I Do That?**
with Michael McCracken, author.
Roosevelt Room - L (Vanderbilt Wing)

The Pitfalls of Preservation: Tales from the Trenches

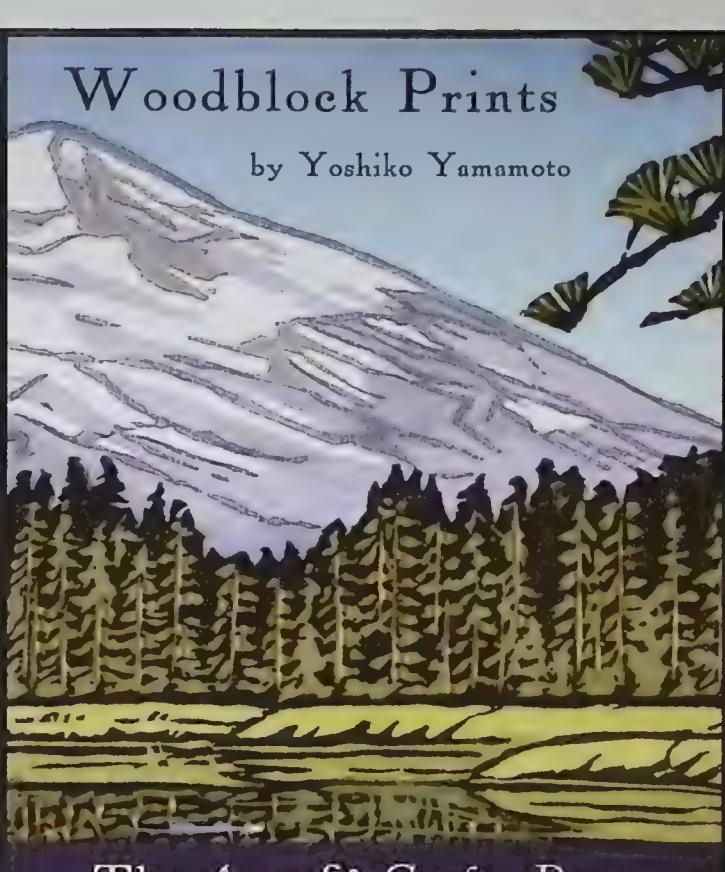
Saturday 2:30-3:30 Skyline Room - A

with Vonda Givens, Executive Director,
The Stickley Museum at Craftsman Farms,
and Elizabeth Crawford, Senior Associate,
Crawford & Stearns, Architects and Preservation Planners

Come join this lively discussion with tales from the trenches about the restoration of Arts & Crafts period properties. Bring your photographs to share of preservation pitfalls, historic hazards, demolition dangers, or surprise guests, whether it's your kitchen or bathroom rehab, porch repair, floor refinishing, window restoration, or new roofing. We'll look at the good, the bad, and the ugly and share in our successes and disappointments.

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by Yoshiko Yamamoto



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Saturday Schedule

9:00-10:00am	10:00-11:00am	11:00-Noon	Noon-1:00pm	1:00-2:00pm	2:00-3:00pm
<p>Seminar: <i>Mary Chase Stratton and Pewabic Pottery</i> by William Porter Heritage Ballroom Sammons (p. 36)</p> <p>6:30 - 10:00am The Continental Breakfast is in the Presidents Lounge, just beyond the Heritage Ballroom. Just show your room key!</p>	<p>Seminar: <i>How Ruskin Created the A&C Movement</i> by James Spates Heritage Ballroom Sammons (p. 36)</p>	<p><i>Lunch Options on page 74.</i></p>		<p>Conference Shows:</p> <p>Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76)</p> <p>Contemporary Crafts firms Show 8th floor, Vanderbilt Wing (p. 78)</p> <p>Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)</p>	

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Preservation Society House Tour
Sammons Wing Entrance
1:00 - 4:00pm (p. 20)

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Saturday Schedule

3:00-4:00pm	5:00-6:00pm	6:00-7:00pm	7:00-8:00pm	8:00-9:00pm	9:00-10:00pm
Conference Shows:			Desert Social Hour:		Movie:
Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76)			Presidents Lounge, Sammons Wing 6:30 - 8:00pm		The Gamble House <i>Directed by Don Hahn</i>
Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78)					Heritage Ballroom Sammons Wing (p. 40)
Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)			Dinner Options <i>on page 74.</i>		Free admission sponsored by the non-profit Arts and Crafts Research Fund.
Silent Auction: 8th floor atrium, Vanderbilt Wing (p. 12)		Small Group Discussions			
Demonstrations: Taft Room, Vanderbilt Wing (p. 24)			4:30-5:30pm (p.32)		

Book Club
3:00 - 4:00pm
(p. 22)

Art Museum Reception
5:00 - 7:00pm
Departs Sammons Wing (p. 58)

Tour: Biltmore Industries
3:00-4:00pm (p. 16)

The Silent Auction closes at 6:00pm on Saturday !



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Saturday Seminars:
Heritage Ballroom
9:00am

*Mary Chase Stratton
and
Pewabic Pottery*

- Bill Porter

10:00am
Heritage Ballroom

*From Ruskin to
Roycroft:
How John Ruskin
Created the Arts and
Crafts Movement*

- James Spates

Bill Porter was born and raised in Louisville, KY. With a Bachelors Degree in Painting from the University of Louisville, he served time in the army at the end of the Korean War. He attended Pratt Institute in Brooklyn, NY, to earn his Masters in Industrial Design, worked at an intern for General Motors for two summers, and began a 38-year career as an automobile designer. In 1958 Bill and his hometown fiancée were married in New York City and bought a 1908 house in Birmingham, MI. They learned from a friend that they should furnish it with furniture of the period and they became hooked on Stickley furniture and contemporary accessories. They discovered Pewabic pottery, a wonderful product of the Detroit area. Together they have been collecting it for over fifty years. In 2012 Bill and Pat moved into a new "farm-industrial" style home they designed to accommodate their collections, with most rooms individually furnished in the Arts & Crafts style.



Jim Spates, Professor of Sociology Emeritus at Hobart and William Smith Colleges, has been studying and specializing in the sociology and biography of John Ruskin for more than a quarter century. After reading Ruskin's works while co-teaching a course on "London in the Nineteenth Century" in 1985, he decided that he had found his mentor in matters social and aesthetic for whom he had long been searching. His expertise on Ruskin has led to numerous publications, including many articles and these books: *Why Ruskin?*, *Availing Toward Life: The Radical Social Thought of John Ruskin*, and *The Imperfect Round: Helen Gill Viljoen's "Life of Ruskin."* He has presented on Ruskin at more than fifty professional conferences, led tours of Ruskin sites in the United Kingdom, Northern France, Italy, and Switzerland, and is a member of the Ruskin Art Club of Los Angeles, The Friends of Ruskin's Brantwood in the UK and US, and is a Companion of Ruskin's Guild of St. George and webmaster of www.whyruskin.on-line.





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Carpet: The Oak Park Border (PC-7C) Image: From the collection of Scott and Lou Segner

"The Gamble House"

The Gamble House is the incredible story of brothers Charles and Henry Greene who were pushed by their forceful father into a career in architecture only to design and build the most seminal and stunning Arts & Crafts house in America. The house, however, did not come without its price, both personally and professionally, for the Greene brothers as well as their clients David and Mary Gamble. Director Don Hahn reveals why he made the film, what he found remarkable about the house, and what surprised him about the Greenes.

What inspired you to make this film?

I love architecture, but knew so little about architectural history. I suppose I knew what the average guy on the street knows . . . about Frank Lloyd Wright, and a little about some of the celebrity names in Western architecture like Lautner, Schindler and Nuetra. But all of those pioneers of modernist architecture in California repeatedly referred back to an architecture firm from Pasadena that was in business for a few years in the late 19th and early 20th Century: Greene and Greene. What unfolded was a story that had only been told in a few wonderful books on the firm, but never in a film.

Do you remember the very first time you saw the house in person? What was your first impression? Has it changed now that you have explored the complete story of the house, and the people who built it?

I had toured the Gamble House many years ago, and loved the look and feel of it all, but had no idea what the story of the house was.

Now I see it as such an obvious homage to Japanese building techniques and Asian influences, but when I first stepped inside, I saw it only as an Arts and Crafts house. That was, after all, the most common moniker attached to the place: The Ultimate Bungalow. Now I see it not as a bungalow at all, and not as an Arts and Crafts house in the

would much rather have been a painter or a poet or a writer of some sort. Eventually he dropped out of his practice and moved to Carmel California, where he could practice all of those things, but the few years that he and his brother Henry designed and built houses in Southern California were the touchstone for modernism on the West Coast.

Why do you feel a film on The Gamble House is important?

California was the perfect place for a new native and modern architecture to grow, and the Gamble's and Greene's were the perfect match of client and architect to start that trend. No one else was blending the influences of Europe with influences of the American East, with influences of Japan and Asia. This mash up of styles and inspirations landed perfectly on Westmoreland Place. It was a building well ahead of its Edwardian time, and was the harbinger of the modern movement in architecture that would follow. Architects have long studied the inspirations and plans for the house. I wanted to study the people. That's what made the film worthwhile.



British or East Coast sense of the Arts and Crafts tradition. I see it as the first modern house that took the aesthetic of the Arts and Crafts movement and applied it to California and the lifestyle of the west.

While making this film, what things surprised you the most?

The most surprising part of the story of the Gamble House is that the architects really didn't want to be architects at all. Charles Greene

The Gamble House

*Written & Directed by Don Hahn
Produced by Lori Korngiebel*

This movie presentation is made possible by the non-profit Arts and Crafts Research Fund and is open without charge to the public and conference attendees.



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Our Great Hall Educational

"A 1913 Roycroft Folding Screen Re-imagined"

by Keith Wiesinger and Juliarose Triebes

In 2017 two talented craftsmen sought to re-imagine a unique piece of Roycroft furniture tied to the Grove Park Inn. Keith Wiesinger and Juliarose Triebes combined their respective talents in woodworking and textiles to recreate a Roycroft folding screen that once stood in the Great Hall.

The Grove Park Inn commissioned the Roycroft folding screen in 1913. It was made of quarter-sawn oak with tooled leather inserts. An Elbert Hubbard quote was carved into the center panel. The exact details of its materials and construction had to be surmised, since, no living person has ever actually seen the folding screen. Only an archival photo survives.

A piece of furniture lost to history is a unique challenge for reinterpretation. Wiesinger and Triebes maintained the original form and used vernacular methods and motifs. Their adaptation celebrates the theme of interdependence with embroideries illustrat

ing the mutualistic relationship between the Bristlecone Pine and the Clarks Nutcracker and, across all three panels, a quote by naturalist John Muir.

Wiesinger and Triebes' screen is an example of a historic work inspiring a fresh embodiment that reflects the zeitgeist of today. In a sense, the work is "coming home." It was beautifully exhibited at Roycroft in September 2018, was featured in ArtsAndCraftsCollector.com, and now temporarily occupies the Great Hall.

Please welcome the work back to GPI, the home for which the original was designed.



Current photo of screen by Keith Wiesinger and Juliarose Triebes.
(Photographer: Tim Barnwell.)

Left: Historic photo of Roycroft folding screen in the Grove Park Inn. The screen reads "All men can not be heroes but all men can be men." Its fate is unknown. (Photo courtesy of UNC Online Archive.)

Displays and Discoveries

"Uncovering Eloise Roorbach"

by Heather Stivison and the Stickley Museum at Craftsman Farms



Eloise Roorbach, center, playing violin in 1904.

One of Gustav Stickley's greatest talents was his ability to find and hire renaissance women and men, from Irene Sargent and Harvey Ellis to Lamont Warner and Henry Wilkinson. His various enterprises were staffed with these multi-talented individuals who wore many hats.

Eloise Jenkins Roorbach was one of those multi-talented employees who left her unique stamp on the legacy of *The Craftsman* magazine.

Roorbach was a talented artist who became a professor of drawing and painting at Illinois' Lincoln College when she was only nineteen. She was named head of the Department of Fine Arts at twenty. She was an outdoors athlete known for bicycling, hiking, and mountain-climbing who helped develop the Girl Scout Handbook. Roorbach was also a talented violinist, a world traveler, a published photographer, and a lecturer and writer on topics as far ranging as Japanese customs, botany, architecture, and Hinduism.

(Continued on p. 48.)

"Art Potteries of the Midwest"

Curated by the American Art Pottery Association

As they have done for several years, members of the American Art Pottery Association have again assembled an educational exhibit for our benefit in the Great Hall. This year's exhibit is entitled "Art Potteries Of the Midwest."

While the production of Arts and Crafts furniture was often dictated by the availability of a large skilled labor force, art potteries developed in pockets often defined by the availability of suitable clay. For that reason and others, Ohio became the leader in the sheer quantity of art pottery produced in the Midwest. Names such as Rookwood, Roseville, Owens, and Weller immediately come to mind, but they were not the only potteries of note to spring up in the country's heartland.

As this year's AAPA display case in the Great Hall will demonstrate, other potteries which have since attracted a following of collectors appeared during the first half of the twentieth century. Some of

these names are less familiar than others, which is precisely why members of the AAPA have generously brought examples from their personal collections for our benefit this weekend. Here you will be able to see examples of Pewabic, Teco, Norse, University of North Dakota, Overbeck, Redwing, Haeger, Shawsheen, University City, and others.

Many of these potteries emerged long after such stalwarts as Rookwood, Weller and Roseville, for as author Marion John Nelson explained, "While Ohio had already experienced almost a century of cultural and economic development, when ladies of the leisure class in Cincinnati began their experiments with clay in 1877, great portions of the Midwest were still in the frontier stages of their history. It was not until the 1910s and 1920s that Iowa and the Dakotas were in a position to consider the joys of making art from clay."

(Continued on p. 48.)

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AMERICAN ART POTTERY

Adelaide Robineau, Martin Brothers, Newcomb College
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Sunday Schedule

9:00-10:00am	10:00-11:00am	11:00-Noon	Noon-1:00pm	1:00-2:00pm	2:00-4:00pm
Seminar: <i>Irving Gill: The Greatest Architect You've Never Heard Of</i> by Allen Hazard Heritage Ballroom Sammons (p. 46)	Seminar: <i>From Hand to Hearth: Mosaic Fireplaces of the Arts & Crafts Era</i> by Ted Ellison Heritage Ballroom Sammons (p. 46)	Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76) Contemporary Crafts firms Show 8th floor, Vanderbilt Wing (p. 78) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)			
		Silent Auction: Item Pickup 11:00am - 2:00pm 8th floor atrium, Vanderbilt Wing (p. 12)			

6:30 - 10:00am
The Continental Breakfast for attendees staying at the Grove Park Inn is in the Presidents Lounge, just beyond the Heritage Ballroom where our seminars are held on Sunday morning. Just show your room key!

Lunch Options on page 74.

Small Group Discussions
12:30 - 1:30pm (p. 32)

Preservation Society House Tour
12:30 - 3:30pm
Sammons Wing Entrance (p. 20)

**Walking Tour:
Biltmore
Industries**
1:00 - 2:00 (p. 16)

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*From Hand to
Hearth: Mosaic
Fireplaces of the
Arts and Crafts Era*

- Ted Ellison

Allen Anthony Hazard is a native of San Diego, California; he has earned a B.A. in History and a Master's degree in kinesiology, both from San Diego State University.

He is an adjunct professor at several San Diego colleges. Allen has developed walking and home tours for Save Our Heritage Organization, San Diego's historic preservation organization. As an architectural historian, he has written many historic designation reports and has lectured extensively on the Arts and Crafts movement. Along with his wife Janet, they have been very active in Mission Hills, San Diego; forming Mission Hills Heritage and a historic district that has received coverage in *American Bungalow and Style 1900*. Together they wrote *Images of America, Mission Hills*, published by Arcadia Publishing. They also own a 105-year-old plumbing shop and live in a historically designated 1920 California Craftsman home.



Theodore Ellison studied art and apprenticed in a glass studio before starting his leaded glass and mosaic company in 1998. Honoring the artistic integrity of the Arts and Crafts tradition, he creates original glass, mosaic, and lighting designs for new construction and historic homes all over the country. His work has appeared in *Fine Homebuilding*, *Old House Interiors*, *Style 1900* and *Old House Journal*. He has written on the history of glass for *American Bungalow* and lectured on the history of mosaic at the Pasadena Heritage Craftsman Weekend. His work is based on the firm belief that thoughtfully designed and carefully crafted artworks enhance the lives of those who encounter them. He can additionally be seen this weekend as an exhibitor with the Contemporary Crafts firms Show on the Vanderbilt Wing 8th Floor.





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"Uncovering Eloise Roorbach"

(Continued from p. 41)

One of her lectures entitled "Kings I Have Seen And Met In My Travels" was written for the *Santa Cruz Sentinel*. That article and others mention her delightful sense of humor and dry wit. She was also interested in science and was a founding member of the Mission Inn Astronomy Club.

Roorbach was hired by *The Craftsman* magazine editor Mary Fanton Roberts, and the two women maintained a friendship long after the magazine ceased publication in 1916. Payroll records indicate that at various times Roorbach worked for Gustav Stickley as a sales clerk, an exhibit attendant, a writer, illustrator, and designer. In November of 1914 Stickley named her head of the garden department in the Craftsman Building. In October of the following year her name appeared on the masthead as garden editor for *The Craftsman* magazine.

The Great Hall exhibit gives us a chance to see sixteen iconic covers Roorbach designed for *The Craftsman* between 1909 and 1914, along with line drawings and other related ephemera. Between 1912 and 1916 at least twenty-five articles included her byline, and innumerable others were published anonymously. Her topics ranged from the indigenous art of California and contemporary theories of education to a profile of Sierra Club founder John Muir and California Arts and Crafts pottery.

Her December 1912 article on mission bells was so well-researched it is still referenced today, as is her July 1913 article on the architecture of Irving Gill. The articles for which she is best known are those about birds, wildlife, plants, flowers, and garden design.

Want to know more about this unsung hero of *The Craftsman*? Be sure to see the exhibition in the Great Hall!

"Midwest Art Pottery"

(Continued from p. 41)

After enjoying the display, please be sure to stop by the AAPA information booth on the 8th floor of the Vanderbilt Wing, just off the glass elevator, and thank them for their efforts. You will then have the opportunity to view past and current editions of the *Journal of the American Art Pottery Association* and to become a member this weekend.

"Biltmore Industries"

(Continued from p. 16)

The buildings' rough-stucco exteriors and gently-rounded roof lines are reminiscent of English country cottages tucked amid the tall Carolina pines on Sunset Mountain. Inside, each building soon hummed with activity. Under Fred Seely's direction, the wood-workers began constructing additional looms for the weavers until, by 1920, a total of 45 looms were in steady operation, producing bolts of some of the highest quality homespun fabric in the country for more than half a century before they fell silent in the 1970s.



In 1992 Biltmore Industries came to life again with the opening of Grovewood Gallery. Since then each of the original six buildings has since been painstakingly stabilized and renovated by the Blomberg family, who have owned it since 1953.

Today, Grovewood Village includes the Grovewood Gallery, which marked its 25th anniversary in 2017, a nationally recognized gallery dedicated to fine American art and craft. Grovewood Village also encompasses the Biltmore Industries Homespun Museum (which gives an historical overview of Biltmore Industries), an antique car museum with Roycroft chandeliers, the Golden Fleece restaurant, 8 working artist studios, and an eleven-acre park and sculpture garden.

The Grovewood Gallery and Biltmore Industries Homespun Museum will be open this week Thursday through Saturday from 10:00am – 5:30pm; and on Sunday from 11:00am - 5:00pm. Please see page 16 for the times of the daily guided tours.

Directions: Take the Vanderbilt Wing glass elevator down to the lowest level, then exit through the doors and across the terrace. Take the steps down to the road and across to the flagstone sidewalk. Allow ten minutes time for the walk from the Great Hall.

Rosalie Berberian

Bill Porter

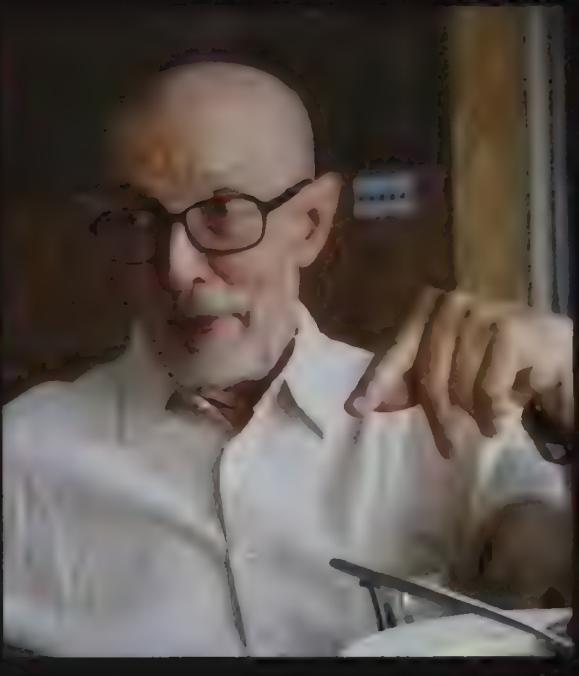


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- Bruce Johnson



Artist Julie Leidel: 2020 Conference Poster

"As an artist, I have many tools at my disposal: pencils, pastel chalks, paint brushes, palette, and Exacto knives are the tools I use all the time. My computer, Wacom tablet, light table, and even my phone are also tools that I use regularly. These tools would all just sit idle if it weren't for the artist putting them to use."

"When I think about the philosophy written by John Ruskin that, "Fine art is that in which the hand, the head, and the heart of man go together," I feel greatly inspired by his words, because it can be easy to get out of balance and use too much of one of those attributes."

"My best work comes from taking my time to balance all three areas and explore my heart first: subject matter, research, history, and inspirational art movements. My head comes second: the composition, typography, and color theory. Then, finally, my hand: through the paint, my brushes, my temperament, and my working style."

- Julie Leidel, Exhibitor
The Bungalow Craft



First of many Dutch doors in what would become Carmel-by-the-Sea

"Far better that our surroundings be rough and crude in detail, provided that they are a vital expression conceived as a part of an harmonious scheme, than they be finished with mechanical precision and lacking in genuine character."

Charles Keeler (1904) *The Simple Home*

Jim@HistoricArchitect.com

Hand Made

In 1846 on the coast of Alta California, In the dunes above the Bay of Carmelo an Irish sea captain, turned fur seal hide trader, squatted on 90 acres near Pescadero Canyon. He set out to build a home with his own hands utilizing available local building materials.

Stone was hauled from a deposit in the canyon in a wooden wheeled ox cart.

Redwood purchased from Alcalde Thomas O. Larkin delivered via sailing ship from Isaac Graham's mill on San Lorenzo Creek in Santa Cruz.

Dirt floor was stabilized with sea grass from the dune the home is built upon.

Sand from....well, you get the idea...

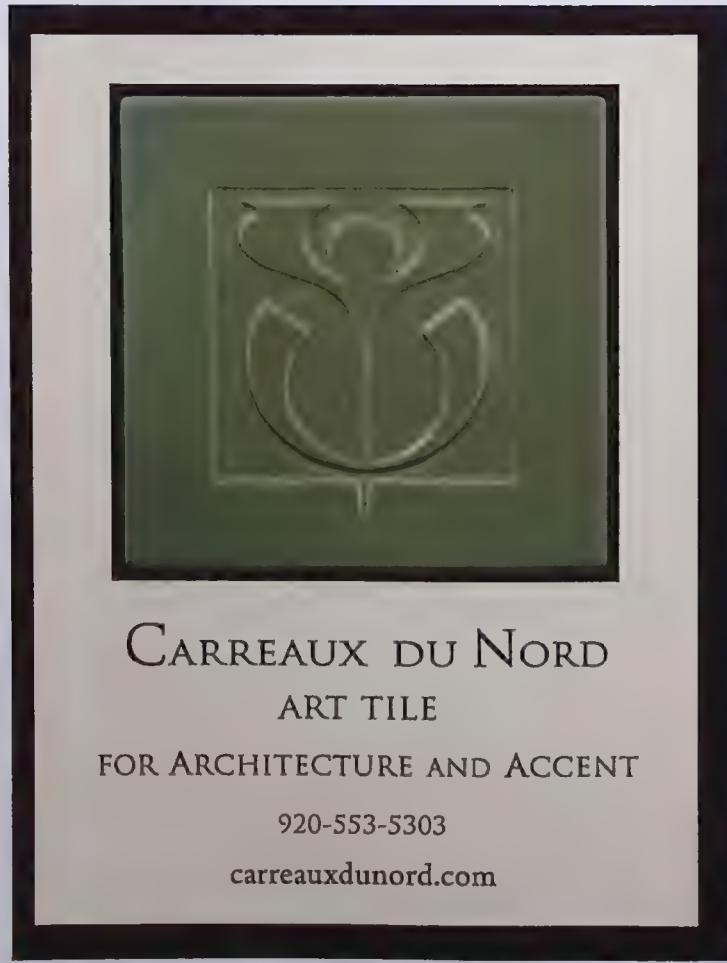
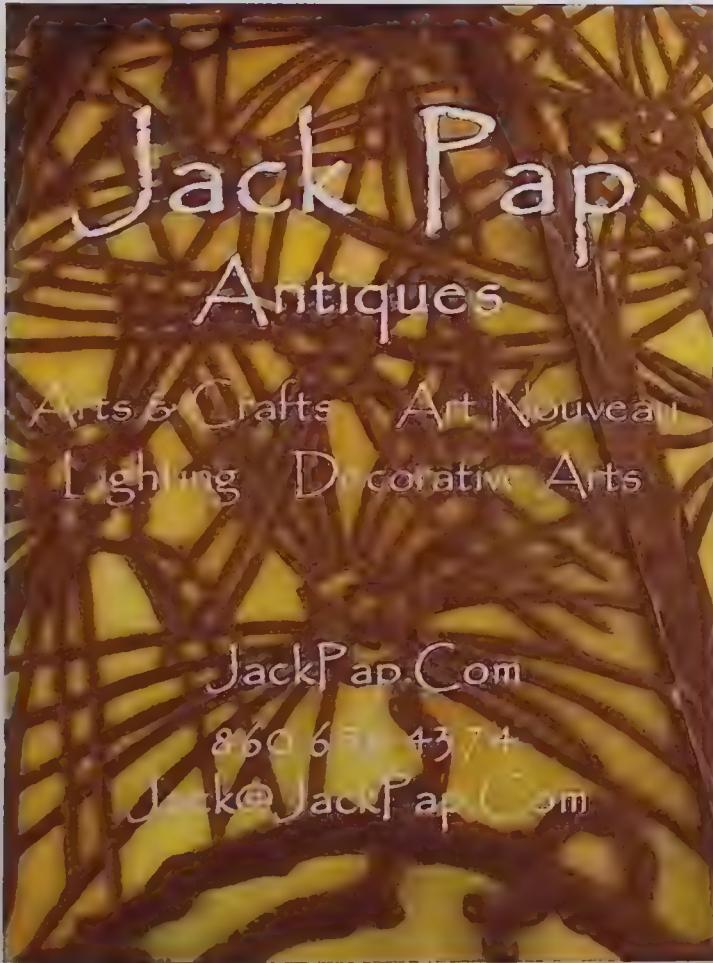
James D. McCord AIA was asked to document the construction of the tiny original home and its two pre-1901 additions. The Owners desired their 4 generations of family stewardship documented in preparation for design of an historically appropriate addition.

Jim crawled, measured, climbed, shot, researched and ultimately designed.

He is ready to assist with your treasure.



The nearest available material is worked into a shelter.... Keeler



Walk Wright In: Frank Lloyd Wright Trust Hosts Annual Tour

The Frank Lloyd Wright Trust will hold its 45th Wright Plus Architectural Housewalk on May 18 in historic Oak Park, Illinois. Wright Plus features rare interior tours of private homes designed by Frank Lloyd Wright and his contemporaries.

Among the country's premier housewalks, Wright Plus is a showcase of architectural styles and provides a glimpse into contemporary living in historical spaces. Docents provide information on the architecture, architect and original client at each of the following private tour houses:

- Francis J. Woolley House (Frank Lloyd Wright, 1893): An early experiment presaging the Prairie style.
- William G. Fricke House (Frank Lloyd Wright, 1901): A showcase of distinctive wood banding and dramatic leaded glass windows.
- William E. Martin House (Frank Lloyd Wright, 1903): A stunning composition featuring original murals and water garden.
- Barrett C. Andrews House (Tallmadge & Watson, 1906): A splendid blend of Prairie and Arts and Crafts features.
- George D. Webb House (Henry K. Holsman, 1910): A grand country home with elegant woodwork and original light fixtures.
- George L. Smith House (John S. Van Bergen, 1914): An elegant Prairie residence with an expansive porch and ribbon windows.
- Ernest P. Waud House (Tallmadge & Watson, 1914): An inviting and light-filled Prairie home with an open floor plan.

Admission also includes entry to landmark public Wright buildings: the recently restored Frederick C. Robie House in Chicago's Hyde Park neighborhood, Wright's Home and Studio and Unity Temple in Oak Park, and The Rookery Building in downtown Chicago.

The Trust is offering two options for those interested in expanding their Wright Plus experience. The Ultimate Plus Weekend Package, May 16 to 19, is a long weekend of one-of-a-kind experiences and includes three nights at Oak Park's historic Carleton Hotel. The weekend kicks off with Wright Night, an

elegant reception in the stunning Wright-designed light court of The Rookery Building. On Friday, May 17, Private Passage, an exclusive all-day excursion, takes you to Crab Tree Farm, an Arts & Crafts destination; Wright's modernist Glore House; and the spectacular Heurtley House, all privately owned.

Ultimate Plus guests receive priority entry to the Wright Plus tour homes and attend a private luncheon at the historic Nineteenth Century Club. That evening, Chicago historian Tim Samuelson will be the host at an exclusive gourmet dinner at the now restored Robie House. Ultimate Saturday on May 18 is a spectacular one-day immersion featuring select highlights of the luxury Ultimate Plus package.

This year's Wright Plus highlights the iconic masterpiece, Robie House (below), newly restored to Wright's original 1909 vision. Admission is included



with a Wright Plus ticket. Renewing Wright's Vision is an additional event the day after the housewalk, and a lucky few will enjoy fine dining at the Robie House with their Ultimate program.

Proceeds from Wright Plus support the education, restoration, and preservation programs of the Frank Lloyd Wright Trust.

Tickets are now on sale at flwright.org or by calling (312) 994-4000, ext. 1. With tiered ticket rates, admission goes up each month, so the earlier you buy, the more you save.

Stickley Museum at Craftsman Farms Celebrates 30 Years

by Vonda Givens, Executive Director

The Stickley Museum at Craftsman Farms is celebrating its 30th anniversary in 2019, and it promises to be an unforgettable year. Established after Gustav Stickley's beloved country estate Craftsman Farms was rescued from private development in 1989, the museum is undertaking one of its biggest projects to date. Over the course of this year the administration building, which is located at the entrance to the property and has housed the museum's staff for many years, will be steadily be transformed into a new Education Center.

For this project, a Stickley-era garage, one of nine original buildings on the Craftsman Farms campus, will be preserved and rehabilitated into a large multi-use space, vastly expanding the museum's current capacity for programs. The building's two original upper levels, which were damaged by a fire in 1950, will be rebuilt, providing a beautiful and welcoming new entrance to the property. These upper levels, which look onto the museum's parking lot — originally Stickley's orchard — will house new state-of-the-art collections storage and the museum's administrative offices.

The project has been funded by grants from the property's owner the Township of Parsippany Troy-Hills, by the Morris County Historic Preservation Trust, and by generous gifts to the museum's capital campaign. It was launched in December with a ground-breaking ceremony. Afterwards, however, we then had to empty the entire building, filling boxes and getting desks, cabinets, and furniture ready to be moved before the workers erected a fence around it and begin moving in their equipment.



Emptying the building has been, as one might say, a "Process," and its rapid completion will signal the total displacement of our administrative office for more than a year. In exchange for this minor inconvenience, the Craftsman Farms property will be transformed and the museum set on a path for further growth and achievement over its next thirty years.

Its growth and achievement, however, are linked directly to our ability to retain focus on the

museum's core mission: to preserve Craftsman Farms and through it share Gustav Stickley's legacy. Our mission must remain in focus through this exciting building project and beyond, through the highs, lows, successes and disappointments. In the end our mission, not our ambition, must be the driving force and the inspiration at the heart of the Stick-

ley Museum at Craftsman Farms.

With this in mind, 2019 will feature much more than a building project. This year we will keep our attention on, simply put, all things Stickley: preserving buildings, caring for collections, and engaging and educating audiences of all ages. It all begins here at the National Arts and Crafts Conference, where we will launch our 30th anniversary celebration at our annual Thursday night Conference Kick-Off Party.

Our annual exhibition displayed in the Great Hall will shine a light on the life and work of Eloise Roorbach, an accomplished writer and designer employed by Gustav Stickley but about whom little is known. The exhibition, inspired by Heather Stevenson's 2018 conference seminar presentation and her

continuing research funded by the Arts and Crafts Research Fund, will illuminate our understanding of Roorbach's contributions to the Stickley legacy and the Arts and Crafts movement.

In June we will open a new exhibition in the Log House. Distinguished scholar and Stickley biographer David Cathers will be the guest curator for "The American Arts and Crafts Chair: A Message of Honesty and Joy." A collaborative effort, led by Barbara Fuldner and Peter Mars, co-chairs of the museum's Curatorial Committee, this exhibition will comprise of twelve exemplary side chairs designed and produced by handicraft-oriented furniture manufacturers. Among them will be Gustav Stickley's Craftsman Workshops, the L. & J.G. Stickley Company, and the Charles P. Limbert Company, as well as smaller craft-oriented workshops, such as Charles Rohlfs, the Roycrofters, the Byrdcliffe Colony, and the Rose Valley Association. Along with Cathers' original scholarship, the exhibition will feature writing and research by Peter Mars, Dr. Jonathan Clancy, Jill Thomas-Clark, Ryan Berley, and others.

During the summer, from Tuesday, July 9 through Friday, July 12, the museum will lead another exciting multi-day Farms Afield trip. This year will find us on retreat at the beautiful Mohonk Mountain House located in the Hudson Valley of New York. We'll bring together a group of Stickley fans for three days of relaxation and camaraderie amid the mountain views of this 280-acre National Historic Land-

mark and Victorian resort that has been family-owned and operated since 1869. Our visit will include a day trip to nearby Byrdcliffe for an exclusive tour of this historic Arts and Crafts colony and more.

In the fall, our 30th anniversary celebration will culminate with the Stickley Weekend on October 12-13. This annual "homecoming" weekend will feature the Craftsman Gala, the museum's most important annual fund raiser, and the 9th Annual Scholars Symposium, focused on the museum's ongoing exhibition of Arts and Crafts chairs. And when December comes around, our building project will be in its final stages, when we will be working toward completion of the new Education Center and its celebratory opening by the Stickley Weekend in the fall of 2020.



Drawing of the front of the New Education Center.

While at this moment completed construction, a furnished building, and a new Education Center all seem far off, just a gleam in our eyes. I wonder, "Did Gustav Stickley think the same, when, in 1908, he purchased the wooded acres and farmland that was to become his beloved Craftsman Farms?"

Like the present day museum which proudly bears his name, Gustav Stickley was ambitious. He envisioned Craftsman Farms as no less than his own Garden of Eden, but through all of his planning for the property, he remained focused on and dedicated to the Arts and Crafts ideals.

We'll endeavor to do the same, and when we find ourselves distracted, preoccupied with small details amid big plans, we'll look to the founder of Craftsman Farms as our guide.

After all, it was Gustav Stickley who laid the foundation here.

We're just building on it.

Als ik kan.

"As best we can."



Preserving History at the Roycroft Campus

by Amizetta Haj

Founded by Elbert Hubbard in 1897, the Roycroft Campus, a National Historic Landmark just south of Buffalo, NY, was one of the original centers of the American Arts & Crafts movement. Today, the footprint of the Campus remains greatly intact, and continues to welcome thousands of visitors annually.

Although much restoration has taken place over the years, the 120-year-old, five-acre Campus is a feat to maintain. Many of the buildings and infrastructure are still in need of further preservation, with goals to evolve the guest experience for future generations.

In 2018, the Campus spearheaded many projects; a few of note focused on preservation in three distinct areas. First, the installation of two copper gutters on the Print Shop (shown above) improved the structure so that water will be properly diverted, preventing damage to the original roof and the stone and mortar

exterior. This is one of many renovations to come for the 24,000-square-foot building, including a new roof. While it is essential to protect the historic elements of these buildings, we must also consider what is necessary to ensure their integrity for the next one hundred years, and longer.



Left is the Roycroft Furniture Shop; right is the Copper Shop.

Progress was also made on the Campus' landscape plan with the assistance of our avid volunteer gardeners who refreshed flower beds with new plantings and mulch. Further enhancements include four bronze and copper sculptures donated by world-renowned sculptor Timothy Schmalz, who is recognized locally for his "Homeless Jesus" sculpture near St. Paul's Cathedral in Buffalo and internationally for his works across North America and Europe. His Roycroft-inspired sculptures represent some of Hubbard's most well-known mottoes and were installed throughout the Campus gardens.

(Continued on page 62.)

Left: One of the original buildings.





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For more information contact Mark Latta
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Our Cover Photographs

Front Cover: When Frederick L. Seely assumed the role as the designer for his father-in-law's 1913 resort hotel, he had already become an Arts and Crafts enthusiast and Roycroft client. He chose natural granite boulders from the adjacent hillsides for the walls and selected furnishings and lighting fixtures from the Roycrofters, wicker rockers from Heywood-Wakefield, and, as shown here on the front terrace, rocking chairs from the Old Hickory Furniture Company. This picture was taken standing outside the front doors looking south. The covered porch to the rear of the picture has since been enclosed and the space converted into gift shops. Unfortunately, the Old Hickory rockers disappeared during one of the subsequent remodelings. None have surfaced with any GPI markings on them.

Additional historic pictures are on display in the hallways of the third through sixth floors around the Palm Court in the Main Inn.

Back Cover: In contrast to the elegantly dressed guests relaxing on the front porch, a few months earlier this group of stonemasons paused for a moment to allow photographer John Robinson to take this picture inside the Great Hall. The photograph was taken on April 12, 1913, exactly three months before the official opening. The windows to the left now illuminate the hotel's concierge desk. The vertical window in the back was transformed into a doorway when a hallway was needed to connect the 1988 Vanderbilt Wing to the Great Hall. Notice that the two sets of four smaller, square windows above the rear vertical window look into a rock wall! Someone had to explain that to Mr. Seely.

Note, too, that the rear rock wall is today covered with oak boards. This was done in the 1960s to help brighten what must have originally been a very somber room with towering granite walls and a grey tile floor.

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An Evening with the Museum: Lecture and Architecture Tour at 1914 Church

"Women and American Art Pottery"

Asheville Art Museum curator Whitney Richardson will explore significant contributions made by women to the American Arts and Crafts movement on Saturday at 5:00pm at St. Mary's Episcopal Church at the foot of Sunset Mountain. This annual event held during the conference serves as a museum fund raiser.

The historic 1914 Gothic-style church was designed by renown Asheville architect Richard Sharpe Smith (1852-1924), who came here to serve as the construction architect for the 1895 Biltmore House. An optional tour of the Church is offered at 4:30pm before the presentation by Whitney Richardson, who has earned degrees in architectural history, design and decorative arts.

Tickets to the presentation and optional pre-presentation architecture tour of the church are \$35 for conference attendees. The cost includes a light reception and shuttle transportation from the Grove Park Inn. Busses will return prior to the 8:00pm movie. If still available, tickets can be purchased at the Art Museum's table near the Registration Desk.

Asheville Art Museum Lecture & Reception

Saturday, February 16th 5:00-7:00pm, \$35

St. Mary's Church Architecture Tour 4:30pm

Bus leaves at 4:15 from Sammons Wing doors.

To check in or inquire about availability of tickets, please go to the Museum Info Table located in the Sammons Wing near the Registration Desk.

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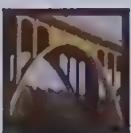
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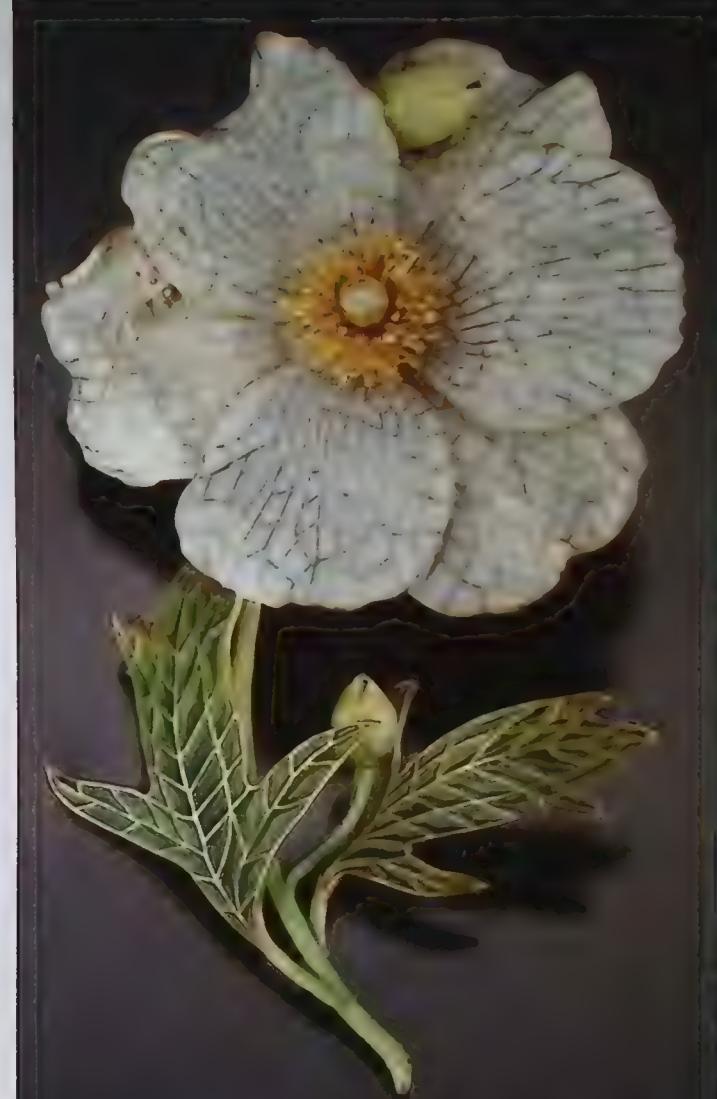
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An Arts & Crafts Traveler's Guide

Gustav Stickley House, Syracuse, NY

The Gustav Stickley House at 438 Columbus Avenue in Syracuse, NY, is widely regarded as the first fully designed Craftsman interior in the United States. Stickley lived in the house from 1900 to 1910 and again from 1919 until his passing in 1942. The home is listed on the state and national Registers of Historic Places.

A unique icon in American architecture and interior design, the Gustav Stickley House represents the transition from 19th century Victorian taste to a modern sensibility with Stickley's first Craftsman interior built within his family's Queen Anne period home. Gustav Stickley (1858-1942) was a major spokesman for and promoter of the American Arts & Crafts movement and an active proponent of William Morris' English Arts & Crafts philosophy. It was through Gustav Stickley that the Arts & Crafts movement in Central New York gained initial influence and success.

Stickley's unassuming Queen Anne house was completed in 1900. Following a Christmas Eve fire in 1901, Stickley redesigned and reconfigured his family home with a new Craftsman interior. The home's interior is unique and represents the aesthetic shift in America that precipitated the spread of the Arts & Crafts style across the country. The interior was featured in the December 1902 issue of *The Craftsman* magazine and it was during this period from 1900 until 1905 that he achieved his initial fame and fortune.



Much of Stickley's interior design remains intact on the home's first and second floors. He also added Craftsman elements viewable on the exterior including the iconic front door and the leaded windows on the first floor. The house is currently being restored. In 2016, the Gustav Stickley House Foundation was established to aid in and raise funds for the restoration of the house. Access to the home's interior is limited. For more information, contact the Foundation directly.

Stickley House Foundation
226 Teall Avenue #6017 Syracuse, NY 13217
Email: stickleyhousefoundation@gmail.com

Pasadena Heritage in Pasadena, CA

Join Pasadena Heritage on November 1-3 for their annual tribute to Pasadena's unique contributions to the American Arts & Crafts movement. Craftsman Weekend is the largest and most comprehensive celebration of the Craftsman movement in the western United States. It features bus and walking tours of historic neighborhoods, lectures and workshops by noted experts, exclusive receptions in beautiful historic locations, an antiques and contemporary furnishings and decorative arts sale, and a house tour featuring Pasadena's best bungalows. See the architecture that makes Pasadena the destination for Arts & Crafts enthusiasts.

The mission of the 41-year-old non-profit Pasadena Heritage organization is to identify, preserve, and protect the historic, architectural, and cultural resources of the city of Pasadena through advocacy and education.



Pasadena Heritage (The Historic Madison House)
651 S. St. John Ave. Pasadena, CA 91105
626-441-6333
www.pasadenaheritage.org

Roycroft Campus, East Aurora, NY

If you have never been to the historic Roycroft Campus, it is worth taking a little journey to the Western New York region. Established in 1897, the Roycroft Campus is the birthplace of the Arts & Crafts movement in America, and remains the best preserved and most complete complex from the "guilds" that evolved in the United States at the turn of the 20th century.

Author, lecturer, and entrepreneur Elbert Hubbard started the campus by establishing the Roycroft Press on South Grove Street. He was inspired by William Morris and John Ruskin, and by the fine art of printing and bookmaking. The campus would later open additional shops focused on producing furniture, metalware, and leather items. In 1913 the Grove Park Inn became the Roycrofters' largest commission with over 1,400 copper pulls, lighting fixtures, and pieces of furniture for the dining room, Great Hall, and guest rooms, some of which are still being used.

Designated as a National Historic Landmark in 1986, the Roycroft Campus remains largely intact with many of the original buildings still standing, including the Copper Shop, the Print Shop, the Furniture Shop, the Chapel, and the Roycroft Inn. Today these historic spaces are used for educational classes, lectures, galleries, artisan studios, historical exhibits,



Roycroft Print Shop. Photographer: Eric Jahn

shops, dining and overnight accommodations. Open year-round from 10:00am-5:00pm, visit the Roycroft Campus to learn more about the people, products and philosophy that made Hubbard and the Roycroft an important part of the American Arts & Crafts Movement.

Roycroft Campus

31. South Grove St. East Aurora, NY 14052
(716) 655-0261
info@roycroftcampuscorp.com
www.roycroftcampuscorp.com

The Rose Valley Museum and Historical Society, Rose Valley, PA

The Rose Valley Museum is located in the center of a former 1904 Arts and Crafts utopian community now recognized as an historic district containing more than one hundred buildings on the National Register of Historic Places. Their collection of Rose Valley Workshop furniture, art, artifacts, pottery, and ephemera is housed in the Thunderbird Lodge.

Thunderbird Lodge exists as an important, intact example of the Arts & Crafts architecture designed by William L. Price in Rose Valley. In 1904 Price converted an existing 18th century stone barn into the studios of artists Charles and Barber H. Stephens. The house rambles off the studios by means of an octagonal stairwell. The use of local fieldstone and stuccoed walls punctuated by ample windows prepares the visitor for the intimate rooms with natural woodwork and cozy Mercer tile fireplaces. Considered modern for the day, the home was featured publications including *Arts & Decoration*, *Town & Country* and Gustav Stickley's *The Craftsman*. Thunderbird Lodge later became the home of a leading social activist couple, Allen Seymour and



Mildred Scott Olmsted, as well as a safe meeting place for other activists, including Jane Addams, George Washington Carver, and Martin Luther King, Jr.

Rose Valley Museum and Historical Society
41 Rose Valley Road
Rose Valley, PA 19063
(484-444-2981)
www.rosevalleymuseum.org

Roycroft Campus Projects (continued from p. 54.)

Together, these elements strengthen our guest experience and serve as another way of honoring the legacy of the Roycroft Movement.

A third preservation project, made possible through a generous grant from the Arts & Crafts Research Fund, involved the acquisition of archival software to properly record our growing collection of historic artifacts. The Campus Museum has become a trusted repository, welcoming home many items that were created here over the last century, along with family photos, letters, and hundreds of pieces of ephemera that tell the stories of our history.

This software will improve documentation procedures, allow storage of high-resolution digital images and information, and create an electronic database of historical knowledge that can be shared with museum visitors, as well as researchers around the world. The conservation of these artifacts and information is vital to the preservation and dispersion of our heritage.

Yet, our work is never done. We begin 2019 with a major project for the Copper Shop. The original wood and concrete floors will be renovated, salvaging as much original material as possible, along

with the installation of a new HVAC system. Plans are also underway to stabilize the Copper Shop's exterior walls and windows, as well as to upgrade the outdoor lighting fixtures that line the perimeter of the Campus. Needless to say, this will be another busy year at the Roycroft Campus.

So as we continue with our preservation efforts, we always remember to carry our history with us. It is at the root of our mission, and in the hearts of our staff. Yet, preservation work is more than just saving what was. It is envisioning the past, present, and future all at once and finding a way to bring all those elements together in harmony. It is exciting, challenging, and incredibly rewarding, and we invite you to visit the Roycroft Campus to be part of our never-ending journey.

Note: The Roycroft Campus is open year-round, seven days a week from 10:00am to 5:00pm. For further information, call (716) 655-0261 or go to roycroftcampuscorp.com. You can also find more information on page 61 in this catalog, and be sure to stop by their booth on the 8th floor show in the Vanderbilt Wing.





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conference, so we won't lose touch."*

*Since this is my last year to be open,
come on down to Chatsworth!"*

- Jim Wilson
Chatsworth Art and Antiques
Asheville



Your Weekend At A Glance

Thursday

8:00am	Exhibitor Setup Begins.
9:00am	Attendee Registration Desk Opens.
2:00-5:00	Hands-On Workshops. ** (pg. 75)
7:00pm	Craftsman Farms Kick-Off Party, ** Skyline Room, Sammons Wing.
7:00pm	Exhibitor Setup Session Ends. Resumes Friday 8:00am-1:00pm.

Friday

8:00-11:00am	Hands-On Workshops. ** (pg. 75)
9:00-3:00pm	G.P.I. Walking Tours. (pg. 18)
10:00-11:00	Biltmore Industries Tour. (pg. 16)
11:00-12:00	Small Group Discussions: Session 1. (pg. 32)
1:00-6:00	Antiques, Contemporary Craftsfirms, and Books, Magazines & More Shows Open.
1:00-6:00	Artisan Demonstrations. (pg. 24)
1:00-6:00	Benefit Silent Auction. (pg. 12)
4:30-5:30	Book Club - <i>Saturday Evening Girls Club</i> by Jane Healey (pg. 22)
6:30-8:00	Social Hour in Presidents Lounge.
8:00pm	Opening Remarks by Bruce Johnson.
8:15pm	Seminar - <i>If Jewels Could Talk:</i> <i>Stories to Share With Friends</i> by Rosalie Berberian. (pg. 26)
9:00pm	Seminar - <i>Gustav Stickley:</i> <i>The Branded Years, 1912 - 1916</i> by Stewart Crick. (pg. 26)

Saturday

6:30-10:00	Continental Breakfast: Presidents Lounge. (Sammons Wing) (G.P.I. overnight guests)
9:00am	Seminar - <i>Mary Chase Stratton and</i> <i>Pewabic Pottery</i> by Bill Porter (pg. 36)

Saturday (cont.)

10:00am	<i>From Ruskin to Roycroft: How John Ruskin Created the Arts & Crafts Movement</i> by James Spates (p. 36)
Noon-6:00	All three shows re-open.
Noon-6:00	Artisan Demonstrations. (pg. 24)
Noon-6:00	Benefit Silent Auction: Final Session. (pg. 12)
1:00-5:00	Historic Home Tour. (pg. 20) **
3:00-4:00	Book Club - <i>The Electrifying Fall of Rainbow City: Spectacle and Assassination at the 1901 World's Fair</i> by Margaret Creighton. (pg. 22)
3:00-4:00	Biltmore Industries Tour. (pg. 16)
4:30-5:30	Small Group Discussions: Session 2. (pg. 32)
5:00-7:00	Art Museum Reception. (pg. 58) **
6:30-8:00	Social Hour in Presidents Lounge.
8:00-10:00	Movie - <i>The Gamble House</i> directed by Don Hahn (pg. 38)

Sunday

6:30-10:00	Continental Breakfast: Presidents Lounge. (Sammons) (G.P.I. overnight guests)
9:00-9:50	Seminar - <i>Irving Gill: The Greatest Architect You've Never Heard Of</i> by Allen Hazard. (pg. 46)
10:00-10:50	Seminar - <i>From Hand to Hearth: Mosaic Fireplaces of the Arts & Crafts Era</i> by Ted Ellison. (pg. 46)
11:00-4:00	All three shows re-open.
11:00-2:00	Silent Auction Winning Bidder Pick-Up. (pg. 12)
11:00-3:00	Artisan Demonstrations. (pg. 24)
12:30-1:30	Small Group Discussions: Session 3. (pg. 32)
12:30-5:00	Historic Home Tour. (pg. 20) **
1:00-2:00	Biltmore Industries Tour. (pg. 16)
4:00pm	Conference Closes.

* * Not included with a Conference Pass

Quotations To Live By

On Work:

"A doctor can bury his mistakes but an architect can only advise his clients to plant vines." – Frank Lloyd Wright

"I care so much about the things I make that I want people to be happy with them." – Gustav Stickley

"My idea is that the first cost of the furniture is only part of its value . . . that it will be a permanent part of the home surroundings and that in fifty or a hundred years will be worth many times its first cost." – Gustav Stickley

"When love and skill work together, expect a masterpiece." – John Ruskin

"Have nothing in your house that you do not know to be useful or believe to be beautiful." – William Morris

"Get your happiness out of your work or you will never know what happiness is." – Elbert Hubbard

"I send you four pieces, but it is as easy to pass judgment on my productions from four pieces as it would be to take four lines from Shakespeare and guess the rest." – George Ohr

"No house should ever be on a hill. It should be of the hill. Hill and house should live together, each the happier for the other." – Frank Lloyd Wright

"It's pretty hard to be efficient without being obnoxious." – Elbert Hubbard

"All my life my legs have been banged up somewhere by the chairs I have designed." – Frank Lloyd Wright

On Life:

"Do not take life too seriously. You will never get out of it alive." – Elbert Hubbard

"The longer I live the more beautiful life becomes." – Frank Lloyd Wright

"I can resist everything except temptation." – Oscar Wilde

"Study nature, love nature, stay close to nature. It will never fail you." – Frank Lloyd Wright

On Friendship:

"In order to have friends, you must first be one." – Elbert Hubbard

"Your friend is someone who knows all about you and still likes you." – Elbert Hubbard

"Never explain – your friends do not need it and your enemies will not believe you anyway." – E. Hubbard

"True friends stab you in the front." – Oscar Wilde

"Laughter is not at all a bad beginning for a friendship, and it is by far the best ending for one." – Oscar Wilde

"Conversation about the weather is the last refuge of the unimaginative." – Oscar Wilde

"Some cause happiness wherever they go; others whenever they go." – Oscar Wilde

On Love:

"Women are made to be loved, not understood." – Oscar Wilde

"Love grows by giving." – Elbert Hubbard

"Never get married in college; it's hard to get a start if a prospective employer finds you've already made one mistake." – Elbert Hubbard

"A man is as good as he has to be, and a woman as bad as she dares." – Elbert Hubbard

"Men always want to be a woman's first love; women like to be a man's last romance." – Oscar Wilde

Other:

"There is really no such thing as bad weather, only different kinds of good weather." – John Ruskin

"If I had more time I could have written a shorter letter." – Oscar Wilde

"I have the simplest tastes. I am always satisfied with the best." – Oscar Wilde

Built For the Ages: A Brief History of the Grove Park Inn

by Bruce Johnson

When pharmaceutical manufacturer Edwin Wiley Grove (1859-1927) began suffering from long hours working in the polluted St. Louis warehouse district, his doctors recommended that he take an extended vacation in the mountains of North Carolina. Enthralled with Asheville and the opportunities he discovered there, in 1897 Grove began accumulating what would eventually amount to nearly 1,200 acres of land north of downtown and around Sunset Mountain.

Grove's plans included selling residential building lots to others who were attracted to Asheville, but the recession of 1908-1909 curtailed his developments. Encouraged by local civic leaders, Grove embraced the idea of building a resort hotel on the side of Sunset Mountain, high enough to provide guests with panoramic views of the Blue Ridge Mountains but low enough to be able to remain open year-round. His hope was that a resort hotel would attract wealthy businessmen who, like himself, would decide to build a home here.

Grove turned to his son-in-law Frederick Loring Seely (1871-1942) to assist with the design of the hotel. Seely drew upon several of the plans which various architects had submitted to his father-in-law, then enlisted Atlanta architect J.W. McKibben to transform his ideas into a formal set of blueprints. Ground-breaking took place on July 9, 1912, at which time Seely assumed the duties of general contractor while Grove remained in St. Louis.

Grove and Seely were impressed by photographs they had studied of the Old Faithful Inn in Yellowstone Park, but rather than logs decided to utilize the granite boulders strewn about Sunset Mountain for the walls. The original inn contained 150 guest rooms above the Great Hall. To insure each had a view, Seely designed the Palm Court (pictured) in the center of the third floor. In the lower level Seely included an indoor swimming pool, a café, a pharmacy, a barbershop, a game room, two pool tables, and a three-lane bowling alley. Outdoors, the inn offered guests the use of two tennis courts, walking trails, and a stable of horses.

For the furnishings Seely turned to his friend Elbert Hubbard and his staff of Roycroft woodworkers and coppersmiths, then under the direction of Victor Toothaker, who had earlier worked for Gustav Stickley. While a few standard items were ordered from the 1912 Roycrofters catalog, the majority were custom-designed by Toothaker, including the eight-foot clock in the Great Hall, the Great Hall chandeliers, the sideboards and corner servers in the dining room, and the ceiling lights in the hallways and guest rooms.

Given the small staff of woodworkers in the Roycroft Furniture Shop and Fred Seely's July 1913 deadline, Elbert Hubbard had to decline the opportunity to provide all of the furniture for the 150 guest rooms. His woodworkers did provide enough furniture for a few of the rooms, which served as models



White Co. furniture and two Roycroft lamps in each room.

for the furniture subsequently made for the inn by the highly-respected White Furniture Company in Mebane, NC. Early photographs reveal that the Great Hall was also furnished with wicker rocking chairs made by the Heywood-Wakefield Company of Boston.

The opening night banquet was held on July 12, 1913, and featured Secretary of State William Jennings Bryan as the keynote speaker. The audience of



was made up of four hundred men - but no wives.

Fred Seely's final act was to have been the selection of a general manager for the Grove Park Inn, but he proved unable relinquish control of the hotel he had designed and constructed. Instead, Seely leased the hotel from his father-in-law and ran it himself until 1928. He proved as adept at marketing the hotel as he had in designing it, for he quickly established a reputation as a strict manager determined at all costs to create "an atmosphere where refined people and busy businessmen with their families find great comfort and a good time. We have pure air, digestible food, quiet in the bedrooms at night, the finest orchestra outside of New York and Boston, a great organ, and common sense." Among his famous guests were Henry Ford, Thomas Edison, Harvey Firestone, and President Calvin Coolidge.

Despite the success of the Grove Park Inn, a simmering jealousy between E.W. Grove and Fred Seely finally broke to a boil in 1925. When Grove announced that he had written a new will leaving his entire estate to his wife and two children, with no mention or compensation for his son-in-law, Fred Seely sued his

father-in-law over future ownership of the hotel. The courtroom battle became front page news in Asheville and St. Louis, where the judge, after several days of heated testimony, eventually dismissed Fred Seely's claim to the hotel he had designed, built, and managed for fifteen years. In 1928 Fred Seely was ousted and the Grove family soon sold the hotel.

Like the rest of the country, the Grove Park Inn struggled

during the Great Depression and World War II, as it was managed by a succession of different owners. Each made ill-advised attempts to modernize the Arts and Crafts hotel, including cutting out the copper bottoms to the Great Hall chandeliers, polishing the Roycroft table lamps, covering the granite pillars and walls, painting over the wall stencils, cutting down the guest room beds, and selling off the Roycroft "GPI" chairs and the Heywood-Wakefield rockers.

Under the leadership of Charles and Elaine Sammons, who owned the Grove Park Inn from 1955 until 2009, the Grove Park Inn re-discovered



By creating a third floor atrium, Fred Seely gave each room an outside view of the surrounding mountains. The Palm Court remains a quiet place to relax beneath the large skylight above the sixth floor. The original stencils, once painted over, have since been recreated. The hallways are still lit by the original 1913 Roycroft ceiling lights and the walls are covered with historic photographs. Before leaving, take one of the Great Hall elevators up to the third floor Palm Court for a rare experience.

its Arts and Crafts heritage. With the addition of the Sammons Wing in 1984 and the Vanderbilt Wing in 1988 came an influx of Arts and Crafts antiques, reproductions, and custom-made pieces. The opening of the Vanderbilt Wing also coincided with the inaugural National Arts and Crafts Conference, which drew more attention to this iconic landmark.

The inn's collection suffered a setback in 2012 when the Sammons Corporation sold the hotel to a private equity firm. The new management disposed of several valuable antiques in order to polish the hotel's façade for what turned out to be a quick and profitable 'flip' the following year to Omni Hotels and Resorts. Fortunately, the Omni management was quick to recognize the importance of this Arts and Crafts landmark and the role Fred Seely played in its design, construction, and furnishings. When it opened in 2018, the new building below the Vanderbilt Wing was named the Fred Seely Pavilion.



For more detailed information on the Grove Park Inn's history, please see *Built for the Ages: A History of the Grove Park Inn* and *Tales of the Grove Park Inn*, both written by Bruce Johnson and available in the 8th floor Books, Magazines and More Show.

The Roycroft "GPI" Chair & Vase

Of all the antiques associated with the Grove Park Inn, none are as well-known as the Roycroft "GPI" chairs and the 21" American Beauty vases.



In 1913 Fred Seely ordered 400 dining room chairs from the Roycroft Furniture Shop. Seven years later,

after complaints from his guests, he ordered 350 pairs of demi-arms from the Roycrofters. He then had his woodworkers at Biltmore Industries across the road attach them. In 1955 new owners sold nearly all of the "GPI" chairs for five dollars each to local residents and employees.

Fred Seely and the Roycroft Copper Shop also partnered to produce a small number of unique American Beauty vases which were sold at the hotel gift shop located where the front desk is today. Each had a special inscription stamped into the bottom. Due to their high cost, fewer than one hundred vases are believed to have been produced between 1913-1919.



THE G.P.I. AMERICAN BEAUTY VASE
MADE EXCLUSIVELY FOR
GROVE PARK INN
BY THE ROYCROFTERS

The Great Hall Through the Years

When owner E.W. Grove was shown photographs of the 1906 Old Faithful Inn, he decided his 1913 hotel would have a spacious lobby with not one but two massive fireplaces. Constructed of native boulders, each fireplace also hides one of the two original elevators, effectively muffling the sound of the machinery. The Great Hall was furnished with wicker furniture from the Heywood-Wakefield Company, along with Roycroft oak ashstands and the eight-foot clock designed by Victor Toothaker, who also designed the copper chandeliers.



In the 1930s the Grove Park Inn passed from the Grove family to a series of owners who attempted to modernize the Arts and Crafts hotel. The Roycroft chandeliers had their solid copper bottoms removed and replaced with etched glass, as well as a French-inspired *fleur de lis* ornament, all of which remain. In the 1950s the rock was stripped off the concrete columns and replaced with oval turquoise wallboard. A major remodeling in the 1960s saw the north and south granite walls, as well as the

concrete columns, covered with stained oak boards. The original grey tile floor was resurfaced with the current flagstones. Later a bar was added in one corner and the front desk moved to its present location to alleviate congestion around the narrow hallway beside the south elevator. The open Sunset Terrace had a permanent roof installed to make it more accessible to guests.

More recently, the concrete columns were again recovered, this time with Arts and Crafts joinery and stained-glass sconces designed by the Old California Lighting Company (left page, top).



A Few Significant Arts and Crafts Events

- Compiled by Bruce Johnson

1851 – John Ruskin publishes *The Stones of Venice*, warning about the moral and spiritual health of English society. His lifetime of writings and lectures influences a generation of disciples, including William Morris, concerned about the perils of industrialization on workers, and plants the seeds of the Arts and Crafts movement.

1851 – The city of London hosts the Great Exhibition of 1851, considered the first World's Fair. Critics attacked the displays of mass-produced objects decorated with unnecessary ornament at the expense of fine craftsmanship.

1859 – William Morris commissions architect Philip Webb to design the Gothic style "Red House," now considered the first Arts and Crafts movement structure.

1861 – William Morris co-founds the decorative arts firm of Morris, Marshall, Faulkner & Company.

1875 – Morris buys out his partners and changes the name to Morris & Company "emphasizing the use of handcraft as opposed to machine production, creating works of very high quality that Morris ultimately hoped would inspire cottage industries among the working classes and bring pleasure to their labors, thus creating a kind of democratic art."

1875 – Liberty & Company opens a retail department store in London selling Arts and Crafts style works made by their firm and others.

1880 – Inspired by the Japanese and French ceramics on display at the Centennial Exhibition in Philadelphia, Maria Longworth Nichols Storer founds Rookwood Pottery in Cincinnati.

1881 – American Terra Cotta Tile and Ceramic Company, later called Teco Pottery, is founded near Chicago by William Gates, who later begins experimenting with hand-made, matte green pottery.

1882 – A.H. Mackmurdo founds The Century Guild, a partnership of English designers and craftspeople determined to emphasize the role of craftsmanship in stained glass, furniture, metalware, and architecture.

1883 – George Ohr begins making pottery in Biloxi, MS.

1887 – Englishman T.J. Cobden-Sanderson coins the name "Arts and Crafts" in association with the Arts and Crafts Exhibition Society, whose first exhibition was held the following year in London. Their goal was to ignore "the distinction between Fine and Decorative art" and to allow the "worker to earn the title of artist."

1888 – In London, C. R. Ashbee founds the Guild and School of Handicraft, a "craft cooperative modelled on the medieval guilds and intended to give working men satisfaction in their craftsmanship."

1891 – William Morris establishes the Kelmscott Press, issuing editions of works by John Ruskin, Chaucer, and others, including twenty-three of his own works.



1894 – A.J. Forbes designs chairs for the sanctuary of San Francisco's Swedenborgian Church (above), prompting it to be called "Mission Furniture." A few years later New York furniture manufacturer Joseph McHugh popularizes the name and the style, stating in his ads that furniture was inspired by the "simple furnishings of Spanish missions in California."

1894 – The Grueby Faience Company is formed in Boston.

1894 – Newcomb College Pottery is formed in New Orleans at Sophie Newcomb Memorial College.

1895 – Elbert Hubbard, inspired by William Morris, founds the Roycroft Campus in East Aurora, NY, with the initial intent of publishing his own works and

that of others, but soon expanding into blacksmithing, coppersmithing, bookbinding, magazine publishing, and furniture production.

1897 – In Boston, the inaugural Arts and Crafts Exhibition is held, featuring more than one thousand items crafted by more than 150 craftspersons, half of whom were women. That same year the Boston Society of Arts and Crafts is formed, “dedicating itself to develop and encourage higher standards in the handcrafts, with an emphasis on the necessity of sobriety and restraint in design.”

1897 – In Chicago, the Arts and Crafts Society is formed at the Hull House under the direction of social reformer Jane Addams, where they begin teaching immigrants skills necessary for their self-support.

1899 – Artist, teacher, and author Arthur Wesley Dow publishes *Composition*, a manual introducing an American interpretation and style influenced by the Japanese approach to art.

1901 – Furniture manufacturer Gustav Stickley produces his first line of Craftsman Furniture through a catalog written and edited by Irene Sargent, a Syracuse University professor of languages. That year Stickley and Grueby share a booth at the Pan-American Exposition in Buffalo, a few feet away from that of furniture maker Charles Rohlfs. In October Stickley and editor Irene Sargent publish the first issue of *The Craftsman* magazine.

1901 – Artus and Anne Van Briggle form Van Briggle Pottery in Colorado Springs, where they had moved from Rookwood Pottery in Cincinnati hoping the climate would heal his lungs. He died in 1904 from tuberculosis, but the pottery remained in business until 2012.

1901 – Rose Valley Shops opens outside Philadelphia but closes by 1909.

1902 – Furniture salesman Charles Limbert begins producing Limbert Arts and Crafts furniture. In 1906 he receives a commission for the Old Faithful Inn in Yellowstone National Park.

1902 – Byrdcliffe Arts and Crafts Colony is established in Woodstock, NY. It closed eight years later.

1902 – Leopold and John George Stickley leave Craftsman Workshops to start their own firm, later named L. & J.G. Stickley.

1903 – Itinerant architect Harvey Ellis goes to work for Gustav Stickley, exerting a profound influence on *The Craftsman* magazine, Craftsman furniture, and Craftsman homes. He dies the following year.

1904 – Physician Herbert Hall establishes a pottery in Marblehead, MA, as a therapy program for women with nervous disorders. In 1905 Arthur Baggs was brought in to take the pottery to a professional level. The separate pottery was named Marblehead Pottery in 1908. Baggs purchased the pottery in 1915. It closed in 1936.



1908 – Metalsmith Dirk van Erp (above, right) opens his first shop in Oakland, CA, and later moves to San Francisco.

1908 – The Gamble House, designed by brothers Charles and Henry Greene in Pasadena, CA, is completed.

1909 – Grueby Pottery declares bankruptcy; after re-organizing it remains in the tile business until 1920.

1913 – Gustav Stickley opens his ill-fated Craftsman Building in New York City. It closes just two years later.

1913 – The Grove Park Inn, an Arts and Crafts resort hotel furnished in part by the Roycrofters, opens on July 12.

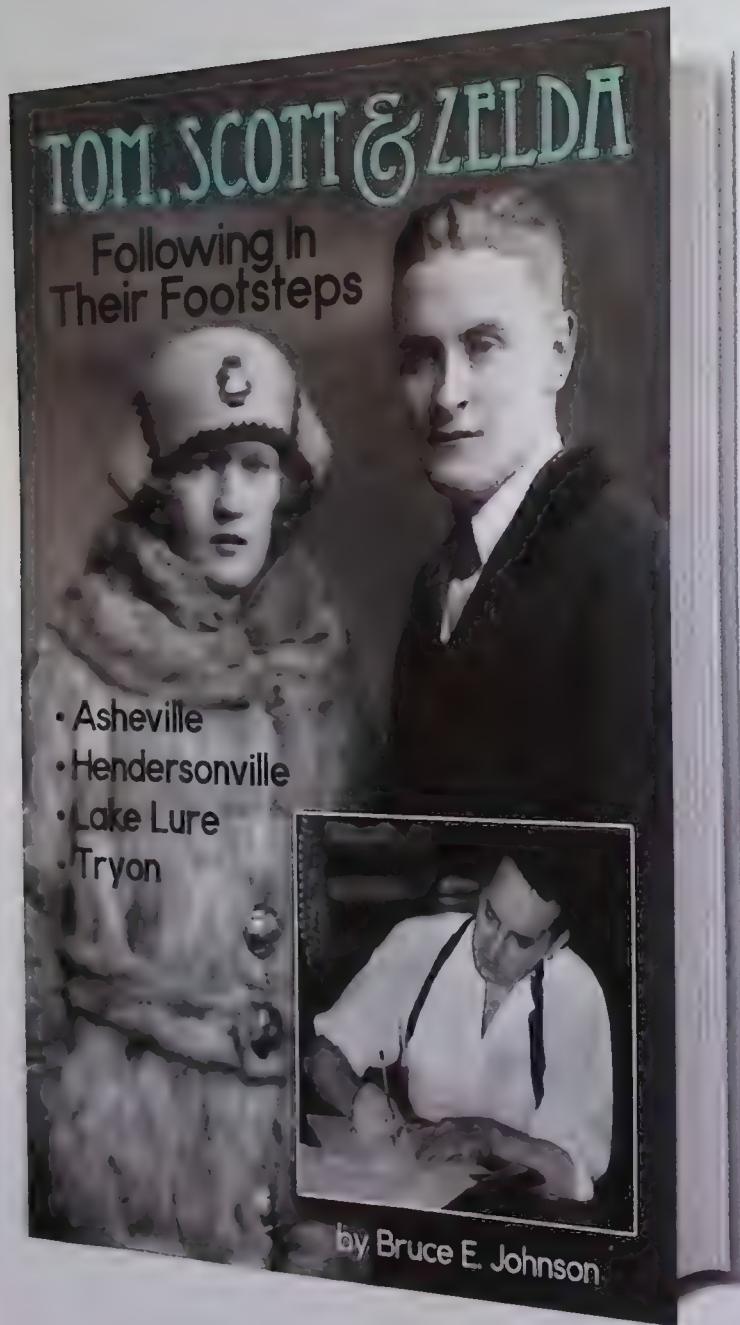
1915 – The *Lusitania* sinks on May 7th, drowning Elbert and Alice Hubbard. Elbert “Bert” Hubbard II takes charge, running the business until he is forced to declare bankruptcy in 1938.

1916 – *The Craftsman* magazine closes.

1916 – Gustav Stickley’s Craftsman Furniture ceases production; brothers Leopold and John George Stickley buy his assets and bring them into the L. & J.G. Stickley Company. The firm produces Arts and Crafts furniture until 1923 before switching to a line influenced by early American styles. The firm remains in business today.

Tom, Scott & Zelda

Following In Their Footsteps



Thomas Wolfe.
F. Scott Fitzgerald.
Zelda Sayre Fitzgerald.

Three tragic, iconic figures of the 1930s who roamed the streets of Asheville, Hendersonville, Tryon, and Lake Lure seeking inspiration and characters for their novels and short stories.

Historian Bruce E. Johnson has literally retraced their footsteps, from the divided Wolfe family home and dusty tombstone shop to F. Scott Fitzgerald's scandalous time at the Grove Park Inn and Zelda's heart-breaking confinement at nearby Highland Hospital.

Used as a walking and driving guide -- or simply as a book to be enjoyed at home -- it will enhance your appreciation for these three legendary authors and the charming North Carolina towns where they lived and worked.

Autographed copies of this and other Bruce Johnson books are available at the Knock On Wood Publications booth next to the Silent Auction on the 8th Floor of Vanderbilt wing.

American Art Pottery Association Convention Heads to the East Coast

A unique convention experience awaits this year's attendees.

by Mark Latta, President



The 2019 annual AAPA Convention Show and Sale will be held May 1-5 at the Chantilly, Virginia, Dulles Expo Center at the Holiday Inn.

"We have a fabulous tour planned on Wednesday. This year's day-long tour will escort participants to see some of Washington's most prized ceramic holdings. We'll start the day at the National Museum of American History for a private showing of some of the Smithsonian's most important holdings, including significant works by Ohr, Robineau, Rookwood and many others. Next, we'll cross the National Mall (stopping for pictures of the Capitol and Washington Monument!) to visit the Freer, whose founder was an important early

supporter of Pewabic and whose museum has important Pewabic holdings.

"While at the Freer, we'll also view the remarkable Peacock Room, beautifully designed by James Abbott McNeill Whistler to display Asian ceramics. Following lunch and another stop in DC, we'll head over to Alexandria, Virginia to visit the Torpedo Factory, where we'll watch and learn from some of the region's most important contemporary ceramic artists. Many of their items will be for sale. This tour will be limited to 65 so get your reservations in early."

"On Wednesday evening there will be a Meet & Greet reception and a 'no reserve, no buyers premium, no competition from the internet' fund raising auction.

"A second outing for Friday will take us on a special tour of the Smithsonian's Steven F. Udvar-Hazy Center, part of the Air and Space Museum and just a short drive from the conference hotel. There we'll participate in a specially curated tour by Dr. Thomas Crouch, exploring the role of ceramics in aeronautics and visiting some of the museum's highlights. Science and space nerds won't want to miss this tour!"

"For Thursday's seminars Mark Bassett will enlighten us on the story of AMACO Pottery and Darrell Styles will fill us in on Carolina Pottery.

"Late Friday afternoon we have early preview for convention attendees only to the greatest pottery show of the year. This year we are partnering with the Art Deco Society to share our building in the convention center. They will be having their preview at the same time, so not only will we have killer pots to buy but some very cool Art Deco items will be offered as well.

"The show opens to the public on Saturday and Sunday. But it's not just a pottery show. We will have the "DC Big Flea" going on next door and will be able to shop this antique show too. Let's not forget all 7,000 of them will be shopping us as well!

"Book your rooms and register early. We have fantastic room rates available at the host hotel and rooms will go fairly fast since the Big Flea happens at the same time. All the information is posted on our website and on Facebook as well.

"We are going to have great fun on a five-day pottery overload!"

The AAPA will again be providing an educational display for Grove Park Inn Conference attendees in the Great Hall. This year's selection focuses on "Art Potteries of the Midwest."

For more information about American Art Pottery Association, please stop by their information table outside the Antiques Show or speak with president Mark Latta at the Claytown Antiques booth in the Grand Ballroom. Additional information is always available at:

aapa.info

Dining at the Grove Park Inn

Advance dining reservations are recommended for dinner, but not for lunch. Continental Breakfast Saturday and Sunday is included in the Weekend Package for those attendees registered for a GPI room.

Tel. (828) 252-2711

Thursday Breakfast:

Blue Ridge Dining Room
(Buffet only. \$25)
6:30am - 10:30am

Spa Cafe
(Wraps, Sandwiches & Salads)
7:30am - 11:00am

Marketplace
(Coffee, pastries, sandwiches)
6:00am - 11:00am

Lunch:

Edison
(Craft Beer & American Cuisine)
11:00am - 4:00pm

Marketplace
(Coffee, pastries, sandwiches)
11:00am - 9:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Great Hall
(Appetizers & Lighter Fare)
11:00am - 12:00am

Dinner:

Edison
(Craft Beer & American Cuisine)
4:00pm - 11:00pm

Vue 1913
(French-American)
5:00pm - 9:30pm

Friday

Breakfast:

Blue Ridge Dining Room
(Buffet only. \$25)
6:30am - 10:30am

Spa Cafe
(Pastries, Bagels & Lighter Fare)
7:30am - 11:00am

Marketplace
(Coffee, pastries, sandwiches)
6:00am - 11:00am

Lunch:

Edison
(Craft Beer & American Cuisine)
11:00am - 4:00pm

Marketplace
(Coffee, pastries, sandwiches)
11:00am - 10:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Great Hall
(Appetizers & Lighter Fare)
11:00am - 1:00am

Dinner:

Blue Ridge Dining Room
Seafood Buffet \$44
5:00pm - 9:00pm

Edison
(Craft Beer & American Cuisine)
4:00pm - 12:00am

President's Lounge
(Small Plates & Appetizers)
4:00pm - 10:00pm

Vue 1913
(French-American)
5:00pm - 9:30pm

Dress code for all restaurants is resort casual. No jacket or tie required.

Saturday

Breakfast:

Conference Continental.
Presidents Lounge **
6:30am - 9:30am

Blue Ridge Dining Room
(Buffet only. \$25)
6:30am - 10:30am

Spa Cafe
(Pastries, Bagels & Lighter Fare)
7:30am - 11:00am

Marketplace
(Coffee, pastries, sandwiches)
6:00am - 11:00am

Lunch:

Edison
(Craft Beer & American Cuisine)
11:00am - 4:00pm

Marketplace
(Coffee, pastries, sandwiches)
11:00am - 10:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Great Hall
(Appetizers & Lighter Fare)
11:00am - 1:00am

Dinner:

Blue Ridge Dining Room
Prime Rib Buffet \$44
5:00pm - 9:00pm

Edison
(Craft Beer & American Cuisine)
4:00pm - 12:00am

President's Lounge
(Small Plates & Appetizers)
4:00pm - 10:00pm

Vue 1913
(French-American)
5:00pm - 9:30pm

Sunday

Breakfast:

Conference Continental.
Presidents Lounge **
6:30am - 9:30am

Blue Ridge Dining Room
(Buffet only. \$25)
6:30am - 10:30am

Spa Cafe
(Pastries, Bagels & Lighter Fare)
7:30am - 11:00am

Marketplace
(Coffee, pastries, sandwiches)
6:00am - 11:00am

Lunch:

Edison
(Craft Beer & American Cuisine)
11:00am - 4:00pm

Marketplace
(Coffee, pastries, sandwiches)
11:00am - 9:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Blue Ridge Dining Room
Champagne Brunch \$40
12:00pm - 2:30pm

Dinner:

Edison
(Craft Beer & American Cuisine)
4:00pm - 11:00pm

Vue 1913
(French-American)
5:00pm - 9:30pm

Schedule subject to minor changes.

*** Included GPI Weekend Package; show room key; served outside Heritage Ballroom prior to seminars.*

Head, Heart and Hands-On Workshops

Each year we offer those participants who can arrive early the opportunity to not only study the Arts & Crafts movement, but to experience it with their own hands. Advance registration was required for these workshops, for the instructors have prepared special materials for each student. Inquiries as to possible late cancellations should be made at the Arts & Crafts Registration Desk and not the instructor. Please dress appropriately and arrive five minutes early. Hotel map is on page 88.

Arts & Crafts Printmaking with Laura Wilder

Dogwood Room (Sammons Wing)

Part 1: Thursday 2:00pm - 5:00pm

Part 2: Friday 8:00am - 11:00am



Introduction to Metalsmithing and Jewelry Making with Ron VanOstrand

Rhododendron Room K/L (Sammons Wing)

Friday 8:00am - 11:00am



Coppersmithing: Arts & Crafts Style with Frank Glapa

Laurel F/G (Sammons Wing)

Part 1: Thursday 2:00pm - 5:00pm

Part 2: Friday 8:00am - 11:00am

Arts & Crafts Embroidery with Natalie Richards

Laurel H/J (Sammons Wing)

Part 1: Thursday 2:00pm - 5:00pm

Part 2: Friday 8:00am - 11:00am



**Let the UPS Store
ship your
purchases home.**

**Talk to them in
the Antiques
Show in the back
of the Ballroom.**

Antiques Exhibitors

Antique Articles

Sandie Fowler
8 Buttonwood Lane
Merrimack, NH 03054
(978) 877-7093
artiles@earthlink.net
antiquearticles.net

Arrandale Galleries
Michael & Susan Maxwell
2 Pine Tree Road
Asheville, NC 28804
(828) 505-3716
2mikemaxwell@gmail.com

Art of the Craft
Robert & Kimberly Hause
2105 Wrightsville Ave.
Wilmington, NC 28403
(910) 763-4727
artofthecraft@bellsouth.net
artofthecraft.com

Christine L. Boone
10182 Susan Court
Roscoe, IL 61073-9309
(815) 623-6031
christine.boone@charter.net

A C Stickley
California Historical
Design
Gus Bostrom
Hoa Nguyen-Bostrom
1901 Broadway
Alameda, CA 94501
(510) 647-3621
gus@acstickley.com
acstickley.com

Philip Chasen Antiques
Philip & Lia Chasen
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East Norwich, NY 11732
(516) 922-2090
philchasen@gmail.com
liachasen@aol.com
chasenantiques.com

Circa 1910 Antiques
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(949) 388-1920
(818) 209-8587
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yahoo.com
circa1910antiques.com

Clay Town Antiques
Mark and Marie Latta
2115 West Fulliam Ave.
Muscatine, IA 52761
(563) 506-0429
(563) 506-0755
zona@netwtc.net

Clinker Press
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0921 S.W. Palatine Hill Rd.
Portland, OR 97219
(818) 422-2278
clinkerpress@earthlink.net
clinkerpress.com

Coleridge Trading
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6400 NC Hwy 22-42 South
Ramseur, NC 27316
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7ofus@rtmc.net

Dalton's American
Decorative Arts, LLC
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Debbie Goldwein
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(315) 463-1568
rudd@daltons.com
daltons.com

Dreamlight Antiques
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Louisville, KY 40203
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jcdreamlight@gmail.com
jcdreamlight.com

Eastwood Gallery
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Brian Smith
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St. Paul, MN 55105
(651) 695-1902
info@eastwoodgallery.com
eastwoodgallery.com

Mark Eckhoff Antiques
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New Hope, PA 18938
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Any Antique Will Do
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sfox1949@gmail.com

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stschnzer@aol.com

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Mike Witt
Michael Ward
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jmwgallery.com

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(gallery) 1918 7th Ave.
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styleantiques

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(314) 609-3334
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Redinger Antiques
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Karen Redinger
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patspots1997@charter.net
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(641) 799-1097
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philtaylorantiques.com

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Joe Williams Antiques
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West Chester, PA 19382
(store) 67 S. Newton St. Rd.
Newtown Square, PA 19073
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joewilliamsantiques@gmail.com
joewilliamsantiques.com

Did You Know?

Elbert Hubbard had his passport revoked in 1913 after he was convicted of circulating "objectionable" material through the United States postal service. He was fined \$100. In 1915 he decided to travel to Europe to personally assess the war situation, but could not leave the country without a passport.

He took a train to Washington, DC, and walked into President Wilson's outer office. When told the president was in a cabinet meeting, Hubbard walked in unannounced and plead his case before President Wilson and Secretary of State William Jennings Bryan.

The loquacious Hubbard persuaded both President Wilson and Secretary Bryan of his need for a passport, which was granted that same day. Typically, 75% of all such requests were either denied or ignored. But because of his charisma, Hubbard received his passport immediately and promptly booked passage to Ireland aboard the *Lusitania*. It sank eleven miles from Ireland on May 7, taking Elbert and Alice to their watery graves, along with 1,200 others.

Contemporary Crafts firms

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(651) 695-1902
info@eastwoodgallery.com
eastwoodgallery.com

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Syracuse, NY 13207
(585) 278-8160
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elizabethandrewsstudio.com

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brianbracefinefurniture.com

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amybrandenburg.com

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Daddy Van's Furniture Polish
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katrich2k@aol.com
katrich.com

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Shawn Krueger
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Grand Rapids, MI 49503
(616) 581-9753
shawnkruegerfineart@gmail.com
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James M. Miller
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missionguild.com

Fran Moore Woodcarving
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Candler, NC 28715
(828) 333-1216
franmoore1@outlook.com
franmoorewoodcarving.com

Motawi Tileworks
170 Enterprise Drive
Ann Arbor, MI 48103
(734) 213-0017
motawi.com

Odd Inq
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378 Cottage Road
South Portland, ME 04106
(207) 767-3835
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oddinq.com

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3636 Hemlock Drive
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natalie@paint-by-threads.com
paint-by-threads.com

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persiancarpet.com

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prattclaystudio.com

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Stained Glass Designs
Bill Kuczmanski
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Star Tile Works, LLC
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derek@starkilns.com
startileworks.com

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Jimwebb@studio-233.com
studio-233.com

Theodore Ellison Designs
Ted Ellison
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Oakland, CA 94606
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VanOstrand Metal Studio
Ron VanOstrand and
Dawn Raczka
187 Olean St.
East Aurora, NY 14052
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roycrofron@verizon.net
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Laura Wilder Artwork
Laura Wilder
Bob Thompson
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Rochester, NY 14620
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laura@laurawilder.com
laurawilder.com

YMS Art Glass
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Old-House Journal
Active Interest Media
Home Buyers Publications
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oldhouseonline.com

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hmarquez@usc.edu
GambleHouse.org

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(828) 253-7651
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grovewood.com

Gustav Stickley House
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% U.N.P.A
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dardhunter.com

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rosevalleymuseum.org

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Curt Maranto, Exec. Director
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East Aurora, NY 14052
(716) 655-0261
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Roycrofters At Large
Association
1054 Olean Road
East Aurora, NY 14052
(716) 655-7252
roycroftmail@verizon.net
ralaweb.com

Southland Log Homes
7521 Broad River Road
Irmo, SC 29063
(803) 407-4601
rlyon@southlandloghomes.com
southlandloghomes.com

The Stickley Museum at
Craftsman Farms
Vonda Givens,
Executive Director
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Morris Plains, NJ 07950
(973) 540-0311
info@stickleymuseum.org
stickleymuseum.org

Turn of the Century Editions
The Parchment Press
Peter and Janet Copeland
2806 Taliesin Drive
Kalamazoo, MI 49008
(908) 672-8404
(269) 459-1107
parchmentpress@aol.com
turnofthecenturyeditions.com

The Two Red Roses
Foundation, Inc.
Rudy Ciccarello
Tom Magoulis
4190 Corporate Court
Palm Harbor, FL 34683
(727) 943-9900
tmagoulis@tworedroses.com
tworedroses.com

So, you took the tour.....

Now, for the rest of the story:

A Family Feud, Scott & Zelda, the Pink Lady, Franklin & Eleanor, Ford & Edison, Barack & Michelle, the Roycrofters, and much more.....

Tales of the Grove Park Inn

by Bruce Johnson

Special Show Discount ~ By the Silent Auction

Like a fast-paced, who-done-it, murder mystery?
That takes place at the Grove Park Inn in 1918?
Pick up Bruce Johnson's "An Unexpected Guest"
Next to the 8th floor Silent Auction.
Your clue to the murderer: Oasis.

Books, Magazines & More Show

8th Floor Exhibitors

Dard Hunter Studios:
Dard Hunter III

Entrance to Antiques Show

Arts & Crafts Press:
Yoshiko Yamamoto
Bruce Smith

David Rago Auctions:
Eliane Talec

Book Signings

Turn of the Century Editions,
Parchment Press:
Peter & Janet Copeland

American Art Pottery Association

Gregory Paolini Design
(in alcove)

Old House Journal

The Stickley Museum
at Craftsman Farms

Rocrocft Campus
Corporation

Two Red Roses

Knock On Wood
Publications (in alcove):
Bruce Johnson

SILENT AUCTION
(in alcove)

10th Floor Exhibitors

Southland
Log Homes

*Stairs and Elevator
to 8th Floor*

Lunch Seating Area

Roycrofters at
Large Association

Gustav Stickley
House Foundation

*Door to
Great Hall*

The Gamble House

Grovewood
Gallery

Rose Valley Museum
at Thunderbird Lodge

Arts & Crafts Antiques Show

Phil & Kathy
Taylor

Titus Omega
John Featherstone-Harvey
Anna Featherstone-Harvey

Carol Eppel
Bob Gangl

Toomey Gallery

Water Service

Barbara Gerr Antiques:

Arnie Small
Barbara Gerr

Seating Area

Art of the Craft:
Robert Hause

Silverman's
Selected Antiques
Norman & Julie
Silverman

Coleridge
Trading:
Larry &
Sarah Cheek

Dreamlight Arts
& Crafts Gallery:
John Connelly

Dalton's American
Decorative Arts:
David Rudd
Debbie Goldwein

Paul Freeman
Textile Artifacts

Phil & Lia
Chasen

Circa 1910
Antiques:
Jim & Jill West

Marc's Art
Pottery &
Mission Oak:
Marc Tisdale

David & Sandra Surgan

Emerson & Terri
Manning

Joe & Tina
Tunnell

ENTRANCE

Grand Ballroom, Vanderbilt Wing

Mark Harris	Arrandale Galleries: Michael & Susan Maxwell	The UPS Store	Jack Papadinis	Karen Redinger
Nancy & Raymond Hunt	Vimax Antiques: Victor & Maxine Weitz	AC Stickley California Historical Design: Gus Bostrom Hoa Nguyen-Bostrom		Seaside Mission: Larry Delehanty
Christine Boone				
Pat's Pots: Patti Bourgeois Don Gill	Voorhees Craftsman Antiques: Steve & Mary Ann Voorhees	Mark Eckhoff	Oberkirsch Designs: Jean & Mark Oberkirsch	Kindred Styles Antiques: Gene & Jody Zwiefel
Steven Thomas				
Deborah Basset	Eastwood Gallery:	Any Antique Will Do Ed Hill	Joe Williams Antiques	Natural Connections Antiques: Robert & Jane Pearce
Brian Smith	Cameron Quintal		Don Treadway	Clay Town Antiques: Mark and Marie Latta
Antique Articles: Sandie Fowler	Edwardia: Denise Burns			JMW Gallery: Jim Messineo Mike Witt
			Clinker Press: Andre' & Ann Chaves Terry Taylor	

Contemporary Crafts firms Show

8th Floor
Vanderbilt
Wing

Friday
1:00 - 6:00pm

Saturday
Noon - 6:00pm

Sunday
11:00 - 4:00pm

****Line for show entry begins on 10th Floor!**

Wilson Craft Guild:
Keith Wiesinger

Door Pottery:
Scott Draves

Laura Wilder
Bob Thompson

Coolidge Room:

Brian Brace Fine Furniture

Arts & Crafts Period Textiles:
Dianne Ayres & Timothy Hansen
Theodore Ellison Designs

Ron VanOstrand Metal Studio

Bungalow Craft - Julie Leidel

FMG Design:
Frank &
Anastasia Glapa

JCR Designs
Julie Calhoun Roepnack

Daddy Van's Furniture Polish
Laura Kalkman

Tom Herman
Seven Fingers

Elizabeth Andrews Studio

Motawi Tile

Clark House Pottery:
Bill & Pam Clark

Mary Pratt Clay Studio

Odd Inq Pottery: Jon White

Robar Pottery
Daniel and Colleen
Robar

Star Tile Kilns: Derek Krouse

Joel Hokkanen

Taft Room:
Daily Demonstrations

Arts & Craft Furniture Details
with David Van Epps (pg. 24)

Tips for Framing
with Jennifer Pearson (pg. 24)

Hoover Room:

NR Hiller Designs
Nancy Hiller

Archive Edition Textiles:
Paul Freeman and Karl Eurberg

Craftsman Hardware
Chris Efker

Paul Katrich

Karen Hovde

Persian Carpet:
Doug & Nelda Lay

Hog Hill Pottery

Steve Joslyn

Fran Moore
Woodcarving

Frugal Framer
Jennifer
Pearson

Bill
Kuczmanski

Keith Rust
Illustrations

Amy Brandenburg Studio

**FREE
DRAWING**

Seating Area
Water Service

Tom
Gallenberg
Studio

Paint by Threads:
Natalie Richards

Mission Guild Studio:
Christine Schorf-Miller
James Miller
YMS Art Glass:
Yvonne Stoklosa

Behind the Scenes:

Bruce Johnson, Conference Director
 Kate Nixon, Registration Manager
 25 Upper Brush Creek Road
 Fletcher, NC 28732
 (828) 628-1915 (fax) 628-4070
 Bruce1915@gmail.com
www.artscraftsconference.com

Omni Grove Park Inn
 290 Macon Avenue Asheville, NC 28801
 (828) 252-2711 www.groveparkinn.com

Omni Grove Park Inn Room Reservations
 Kelly Curtis & Michelle Emile

Omni Grove Park Inn Managing Director
 Gary Froeba

Omni Grove Park Inn Convention Services
 Kate Edwards

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 Blue Ridge Printing (828) 254-1000
 544 Haywood Road Asheville, NC 28806
prepress@brprinting.com www.brprinting.com

Quick Finder:

Agenda, Friday - 10.	Seminars, Friday - 26.
Agenda, Saturday - 34.	Seminars, Sat. - 36.
Agenda, Sunday - 44.	Seminars, Sun. - 46.
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Book Club - 22.	Small Groups - 32.
Book Signings - 29.	Biltmore Industries 16.
Demonstrations - 24.	Tours, GPI - 18.
Dining - 74.	Tours, House - 20.
	Workshops - 75.

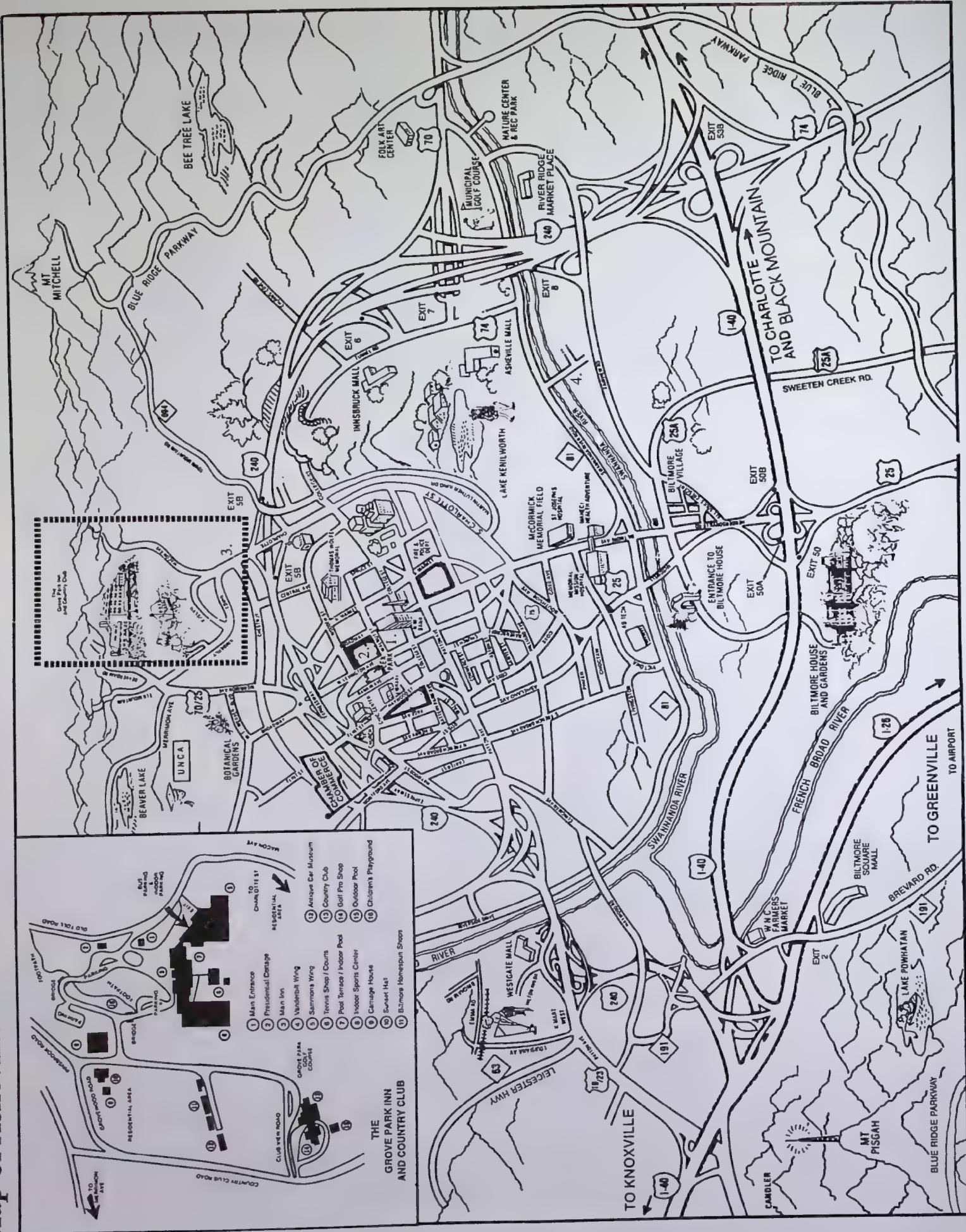
Supporters:

Am. Art Pottery Assoc.	56.	McCord, Jim	50.
American Bungalow	55.	Melton Workroom	59.
Andrews, Elizabeth	19.	Mission Guild	34.
Andrus, Mitchell	6.	Mission Motif	39.
Archive Edition Textiles	4.	Morris, William	31.
Arroyo Craftsman	13.		
Art of the Craft	5.	Old California	23.
A&C Period Textiles	19.	<i>Old House Journal</i>	3.
Arts & Crafts Press	33.		
		Paint by Threads	22.
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Bradbury & Bradbury	12.	Papadinis, Jack	50.
Brace, Brian	11.	Pasadena Heritage	58.
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CA Historical Design	15.	Rocrocft Campus	47.
Calmwater Designs	13.	Rocrocft Inn	18.
Chatsworth Antiques	63.	Rust, Keith	25.
Crown Point Cabinetry	2.		
Dalton's	9.	Skinner	21.
Door Pottery	25.	Sotheby's	IFC
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Fair Oak	28.	Studio Ibis	28.
FMG Design	19.	Swartzendruber, L.	57.
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Grovewood Village	17.	<i>Tales of the GPI</i>	80.
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Herman, Tom	59.	Thomas, Steven	20.
Hog Hill Pottery	33.	Tiger Rug	IBC
Hokkenen, Joel	57.	<i>Tom, Scott & Zelda</i>	72.
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Joslyn Metals	39.	Two Red Roses	1.
Katrich, Paul	62.	Unks, Paul	21.
Krueger, Shawn	22.	UPS Store	75.
KSM Architecture	33.	Van Ostrand, Ronald	19.
		Van Erp Foundation	14.
		Wilder, Laura	25.
		Wilson Craft Guild	12.
		Wright Trust	29.

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Map of Asheville



Around Asheville: “If not this year, then maybe next?”



I have often said that the Arts and Crafts Conference has lasted as long as it has for at least five reasons: (1.) the variety and quality of the exhibitors, (2.) the educational benefits, (3.) the ambiance of the historic Grove Park Inn, (4.) the people who come, and (5.) the city of Asheville.

Unfortunately, we have packed the agenda so full of events that it is difficult to find even a few minutes to go exploring Asheville on your own. If, however, you do have the opportunity, here are a few highlights to consider:

The Blue Ridge Parkway - Constructed as part of President Roosevelt's W.P.A. program, this winding, scenic highway runs through the Blue Ridge Mountains, angling past Asheville to the northeast and southwest (see map). You can enter at more than four points around Asheville and can travel in either direction before turning around and returning. Great vistas, tunnels, valleys and mountains for a leisurely drive. If you head north, be sure to stop in the Folk Art Center.

Downtown - Asheville was saved from the 1960's Urban Renewal wrecking ball, and now those classic century-old brick buildings have been restored into galleries, antiques shops, restaurants, cafes, shops, retail stores and condominiums. It is a walking downtown that is sure to delight you.

Thomas Wolfe House - You don't have to have read *Look Homeward, Angel* to appreciate the visitor's cen-

ter next to Wolfe's childhood home that was the sprawling boarding house called Dixieland in his novels. Guided walking tours take you back to the 1920s and a fully-restored, downtown home filled with an eclectic collection of furnishings, including some Arts and Crafts.

Art Deco, Anyone? - Just before the stock market crash, Art Deco architect Douglas Ellington designed our downtown city hall, the First Baptist Church, the S&W Building, a fire station, and the Asheville High School -- all in the Art Deco style, best seen with the aid of a car and a detailed map.

Biltmore Estate - Completed in 1895, this 250-room mansion and 146,000-acre estate was opened to the public in 1930 to help the cash-strapped Vanderbilt family and to boost tourism for Asheville. Now more than one million people a year tour the house, gardens, cafes, shops and winery, all still owned by the family. Museum-quality art and antiques in a French chateau on a bluff overlooking the French Broad River. Give it the five-hour minimum it deserves and you'll never forget the trip. www.Biltmore.com.

Biltmore Village - Constructed by George Vanderbilt around 1900 for his estate workers (and designed by English architect Richard Sharpe Smith), this historic Arts and Crafts village (pictured here) is now a popular shopping, walking and dining area.

Biltmore Industries - Built in 1917 on the original G.P.I. grounds, this Arts and Crafts enterprise was founded by the Vanderbilts in Biltmore Village in 1905, but moved here in 1917. The original buildings have been restored and are not to be missed! See page 16 for information and tour times.

Neighborhoods - Asheville continues to be a small city of unique neighborhoods, all with prevalent Arts and Crafts influence. You'll need a street map, but watch for Montford, the Chestnut-Liberty Streets area, Kimberly Avenue-Norwood Park, the Manor Grounds, Kennilworth, Beaver Lake, and West Asheville. If the weather is nice, you can park, walk and take photographs (the neighbors are used to it.)

Preservation Society Bus Tour - In case you don't have time on your own. See details on page 20.

- b. j.

Omni Grove Park Inn

Sammons Wing

Vanderbilt Wing

Small Group Discussions

Rhododendron Dogwood
Laurel President's Lounge
Vue 1913

Heritage Ballroom
Daily Seminars

Skyline Room (Below)
Craftsman Farms Banquet

Continental Breakfast

Edison

A&C Registration Desk
Preservation Society Bus Tour Load-In

GALLERY OF MOUNTAINS

Sunset Terrace

Great Hall Bar
Great Hall

Concierge
Special Exhibits
Front Desk

GPI Offices

Blue Ridge Dining Room

The Marketplace Cafe

Books Show
Stairs
Glass Elevator

LOBBY LEVEL (10) FLOOR PLAN

To Grovewood Gallery And Biltmore Industry Walking Tours:

Take the Glass Elevator Down to the Lower Level (Elaine's); Exit through the north doors and walk across the Terrace, down the stairs, and across the road to the flagstone path. *For more information, see page 16.*

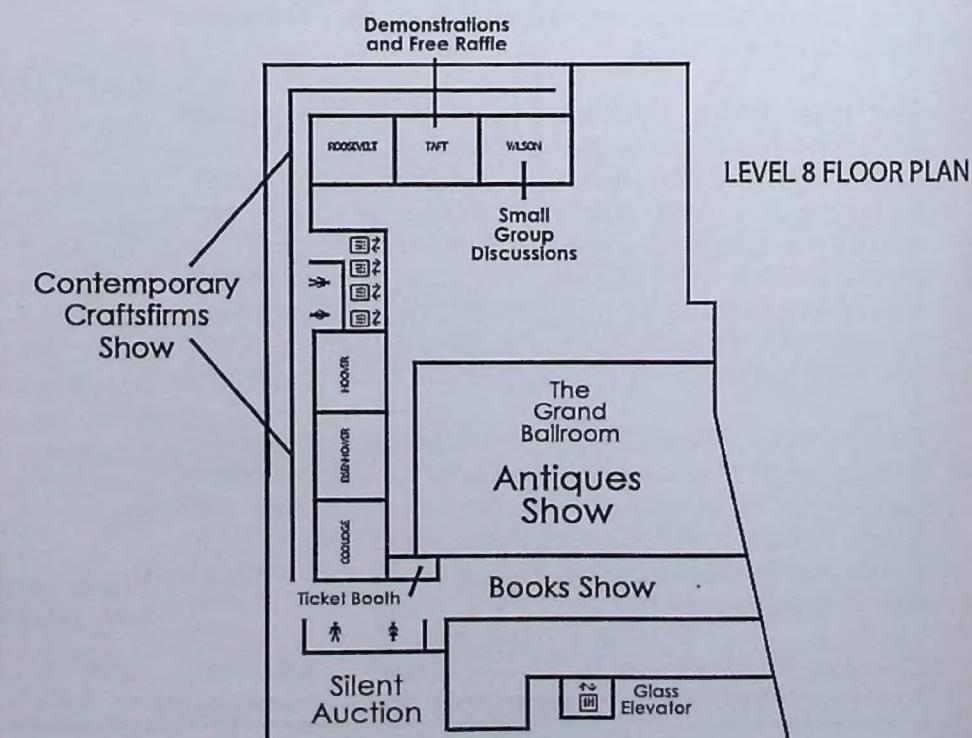
The line for the shows will form each day on the Tenth Floor. People at any other entrances will be held back until those on the Tenth Floor have entered the shows.

Show Hours:

Friday	1:00pm - 6:00pm
Saturday	Noon - 6:00pm
Sunday	11:00am - 4:00pm

Demonstrations and Free Raffle

Contemporary Crafts firms Show



LEVEL 8 FLOOR PLAN



POPPI



PASADENA



MAGNOLIA

THEODORE ELLISON COLLECTION

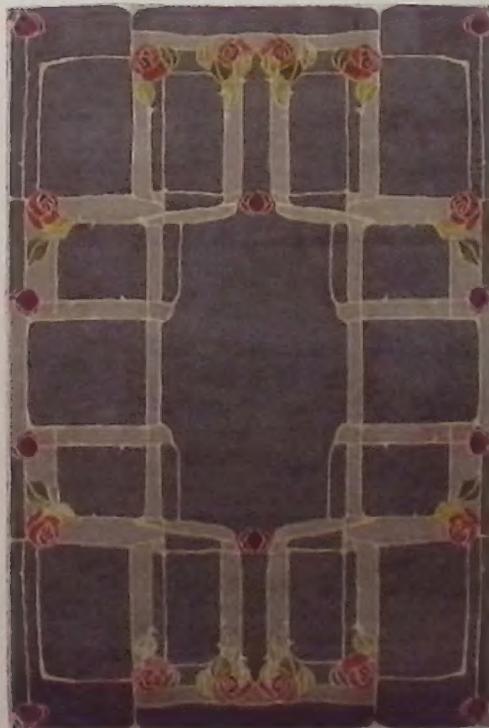


TIGER RUG

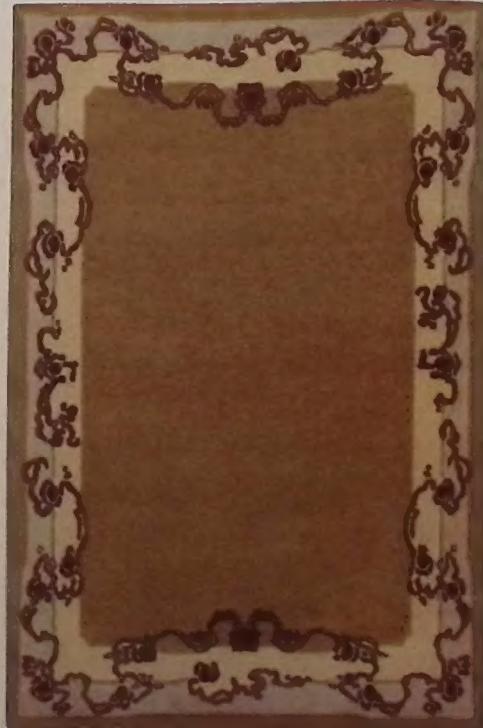


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